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MASTER INSTRUCTOR

FOR THE

TENOR-BANJO

BY

GEORGE L. LANSING

Made in U.S.A.

WHITE-SMITH MUSIC PUBLISHING CO.
BOSTON NEW YORK CHICAGO

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Boston 984

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FOR THE

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Dec. 29, 1926
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Foreword

The Tenor-Banjo is the outcome of much experimenting by dance orchestra players.

Unlike the Mandolin-Banjo it retains the characteristic Banjo tone quality and by the system of tuning it becomes much easier to play than the regular five string Banjo.

In this work the author has endeavored to present the latest system of stroking as used by the leading orchestra players, thus preserving the proper accentuation which is absolutely essential in the rendition of the dance music of the present day.

The signs used to denote the strokes are those given in the latest authentic methods for all plectral instruments.

G. L. LANSING

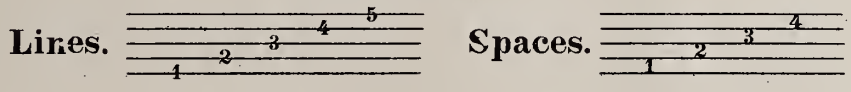
15324-64

ELEMENTS OF MUSIC.

The principal characters used to express music are NOTES, which represent musical sounds,and RESTS, which represent silence.

These chararacters are written upon the STAFF, a union of 5 lines and the 4 spaces between.

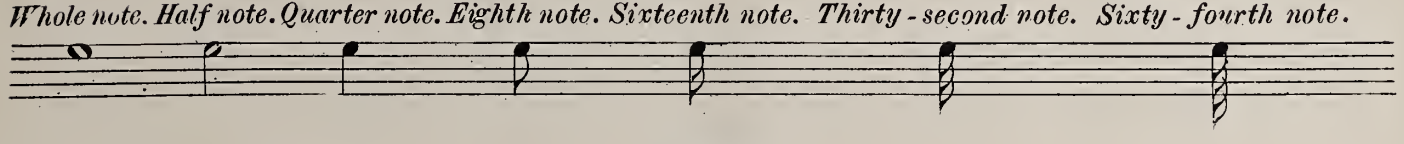
THE STAFF.



NOTES AND RESTS.

The different kinds and their names.

NOTES.



RESTS.

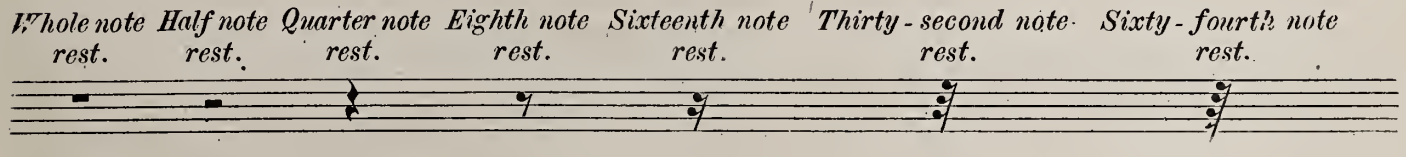
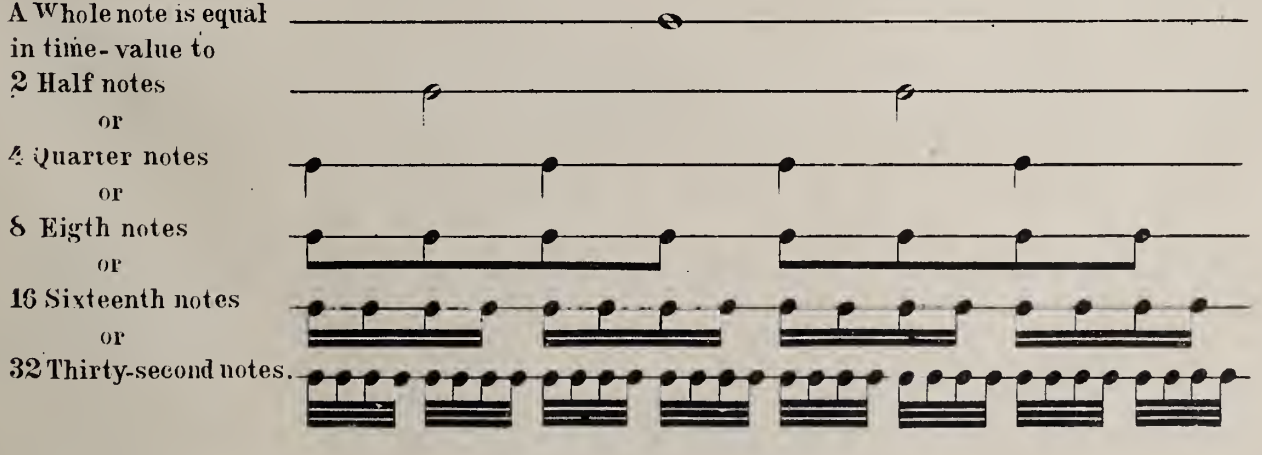


Table showing the relative time-value of notes.

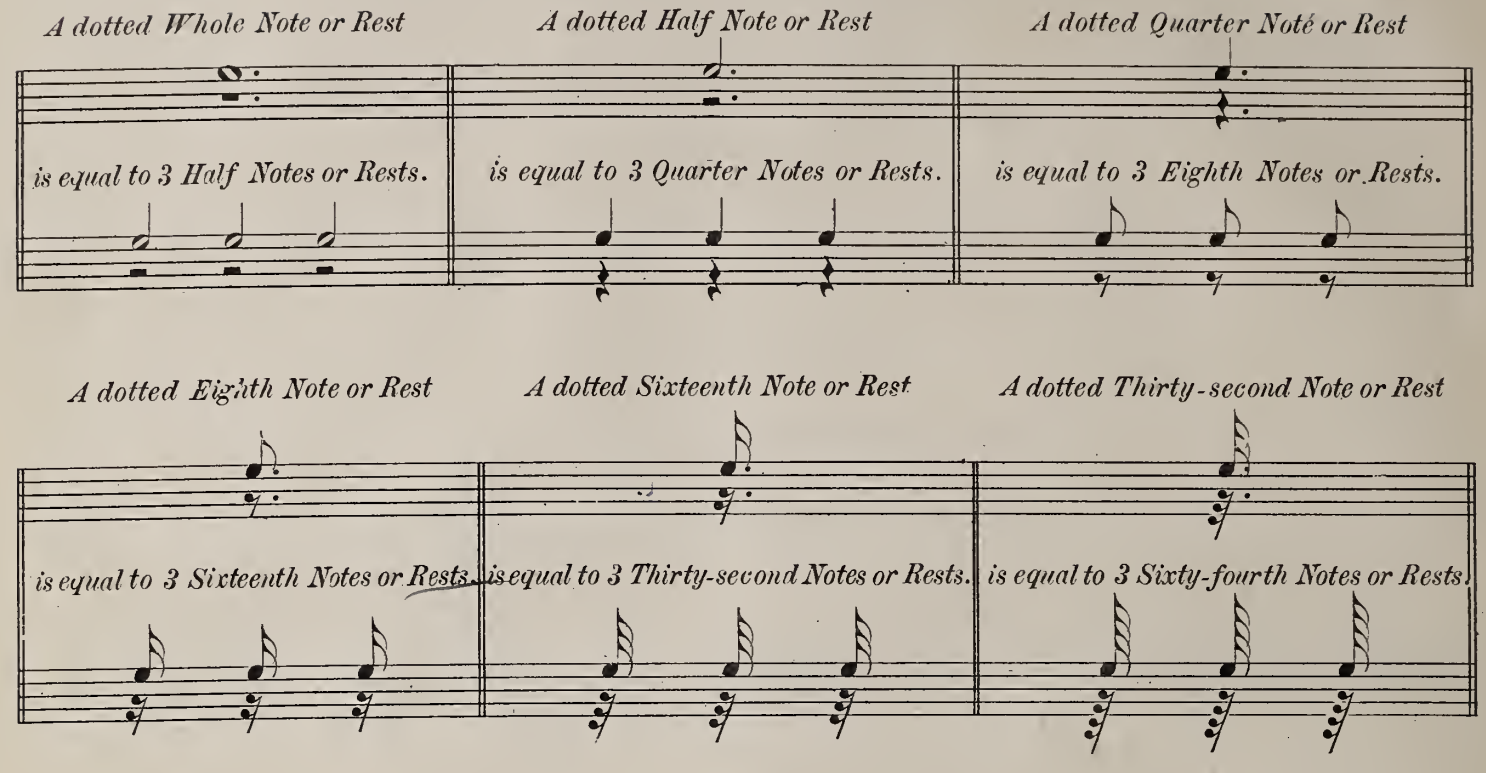


(or 64 Sixty-fourth notes.)

The same rule applies also to the Rests.

DOTTED NOTES AND RESTS.

A Dot after a note or rest increases the time-value one half.

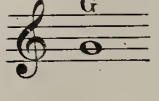
Dotted Notes and Rests and their Equivalents.

A dotted Whole Note or Rest
is equal to 3 Half Notes or Rests.
A dotted Half Note or Rest
is equal to 3 Quarter Notes or Rests.
A dotted Quarter Note or Rest
is equal to 3 Eighth Notes or Rests.
A dotted Eighth Note or Rest
is equal to 3 Sixteenth Notes or Rests.
A dotted Sixteenth Note or Rest
is equal to 3 Thirty-second Notes or Rests.
A dotted Thirty-second Note or Rest
is equal to 3 Sixty-fourth Notes or Rests.

A *second dot* after a note or rest adds to the time-value of the note or rest, one half the value of the *first dot*. Thus a double-dotted Half Note (𝅗𝅥..) is equal to 3 Quarter Notes and 1 Eighth Note (𝅘𝅥𝅘𝅥𝅘𝅥𝅘𝅥𝅮), and a double-dotted Quarter Note (𝅘𝅥..) to 3 Eighth Notes and 1 Sixteenth Note(𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅰) and so on. Double dotted Rests have the same relative time-values as corresponding notes.

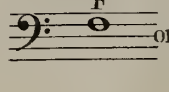
THE CLEF.

The CLEF is a character usually placed at the beginning of the Staff to indicate the Musical Pitch of the notes written thereon.

For all the higher instruments such as the FLUTE, VIOLIN, OBOE, CLARINET, CORNET, HORN, GUITAR, MANDOLIN and also the BANJO, FLAGEOLET, FIFE, CONCERTINA, ACCORDEON and some others, a Clef called the G Clef is used. It fixes the tone G upon the 2d line of the Staff.

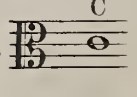
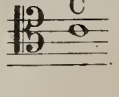
G Clef.  or Treble Clef.

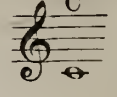
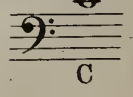
For instruments of a lower compass such as the VIOLONCELLO, DOUBLE BASS, BASSOON, TROMBONE, TUBA and others, a Clef called the F Clef is used. It fixes F upon the 4th line of the Staff.

F Clef.  or Bass Clef.

A Clef called the C Clef is used especially for the VIOLA and fixes C upon the middle line of the Staff.

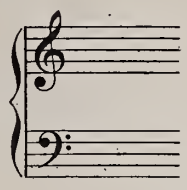
This is called the Alto Clef. When placed on the 4th line it is called the Tenor Clef.

C Clef.  *ALTO CLEF.*  *TENOR CLEF.*

Same pitch as  or  *TREBLE CLEF. BASS CLEF.*

In Music for the Violoncello, Bassoon and some others, several of these clefs are sometimes used.

Music for the PIANO, ORGAN and HARP requires the use of both the G and the F Clefs, which are placed on separate Staves connected by what is called a BRACE.

EX.

TIME, MEASURE & BAR.

There are three kinds of Time, viz:— *Common, Triple & Compound* Time.

Examples of Common Time. | Examples of Triple Time. | Examples of Compound Time.

$\mathbf{C}$ or $\frac{4}{4}$, $\frac{2}{4}$, $\mathbf{¢}$ or $\frac{2}{2}$ | $\frac{3}{4}$, $\frac{3}{2}$, $\frac{3}{8}$, | $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{4}$

The lower of the two figures indicates the kind of a note, and the upper, how many of that kind of a note are contained in a measure. Thus, $\frac{3}{4}$ indicates that there are three quarter notes to a measure.

A MEASURE is that portion of a musical composition contained between two single bars. A BAR is a perpendicular line drawn through the staff, thus: A DOUBLE BAR is placed at the end of a piece of music; sometimes at the end of a section (strain) thereof. A DOUBLE BAR with dots, thus: is called a repeat, and signifies a repetition from the previous double bar, or the commencement of the piece.

ACCIDENTALS.

The Sharp (♯), Flat (♭), Natural (♮), Double Sharp (𝄪) and Double Flat (𝄫) are called ACCIDENTALS.

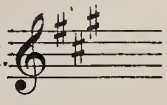
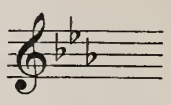
The ♯ before a note *raises* it a *Semitone* (half tone). The ♭ before a note *lowers* it a Semitone.

The 𝄪 " " " " " " Whole Tone. The 𝄫 " " " " " " Whole Tone.

The ♮ before a note removes a previous ♯ or ♭.

The ♮♯ before a note that has been double-sharped *lowers* it a Semitone.

The ♮♭ " " " " " " double-flatted *raises* " " "

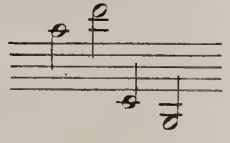
The Sharps and Flats placed next to the Clef are called the *Signature*. EX. or 

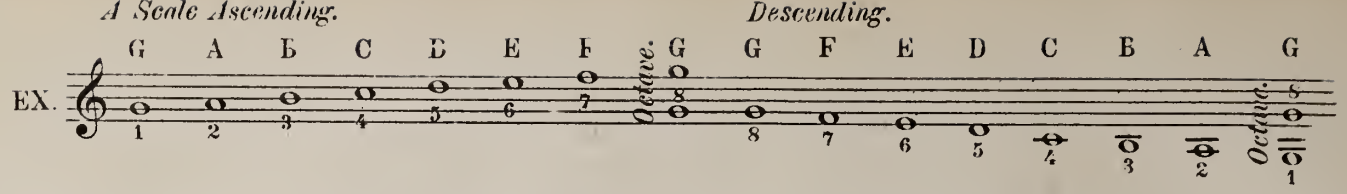
NOTE: Each Sharp or Flat in the Signature affects that particular tone upon which it is placed so long as it remains in the Signature, unless changed by the introduction of other accidentals before the notes.

THE SCALE.

A SCALE is a series of Musical sounds, ascending or descending according to a system of tones and semitones. The first seven letters of the Alphabet are applied to the seven principal tones of the Scale. Also the Italian monosyllables *Do Re Mi Fa Sol La Si.*

It has already been shown that the G Clef fixes G upon the 2d line of the Staff. From this starting point all other tones can be determined. Notes extending above or below the regular degrees of the Staff are written upon what are called LEDGER LINES, and the spaces between.

EX. 



NOTE. Observe that the seven letters follow each other in regular alphabetical order, and that the eighth letter is always the same as the first, whichever one we begin with. It is therefore said to be an *Octave* (8 tones) higher or lower than the first, accordingly as we go up or down.

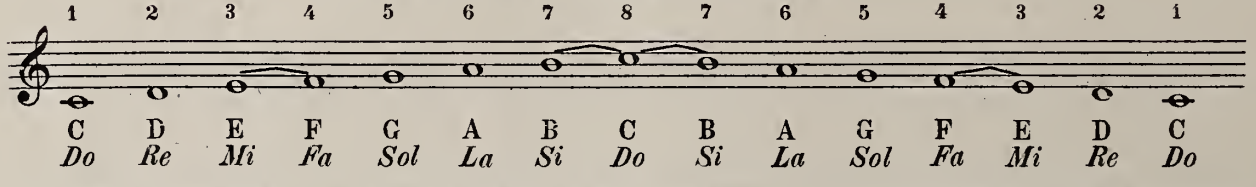
DIFFERENT KINDS OF SCALES.

The Scale is the basis of all music. There are three kinds in common use: the *Major Scale,* the *Minor Scale,* and the *Chromatic Scale.* The *Major Scale* consists of seven principal tones, viz: five whole tones, and two semitones. The semitones occur between the *third* and *fourth,* and the *seventh* and *eighth* degrees of the Scale. Degrees or intervals may be *Major, Minor,* or *Perfect,* viz; — Major 2d, Minor 2d, Major 3d, Minor 3d, Perfect 4th, Perfect 5th, and so on up to the octaves.

The Major Scale.

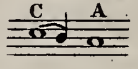
SCALE OF C MAJOR.

The semitones are indicated by this sign ⌒



All Major Scales have the same construction and the same order of intervals, ascending or descending.

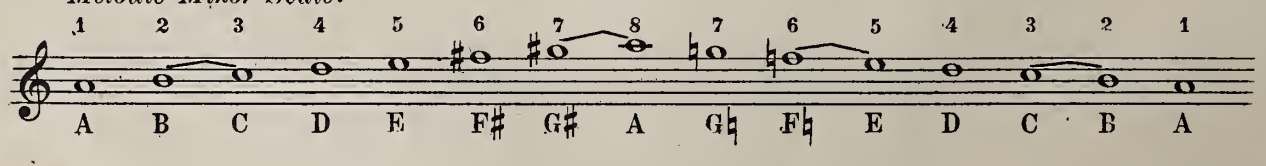
The Minor Scale.

Every *Major Scale* has its relative *Minor.* The *Signature* is the same in each, and the Key-note is a *Minor Third* (tone and a half) below that of the relative Major Scale. Ex. 

It has also five tones and two semitones, but with a difference in the order of intervals. The semitones occur between the *second* and *third,* and *seventh* and *eighth* degrees of the scale *ascending,* and between the *fifth* and *sixth* and *second* and *third* degrees *descending.*

SCALE OF A MINOR. (Relative to C Major.)

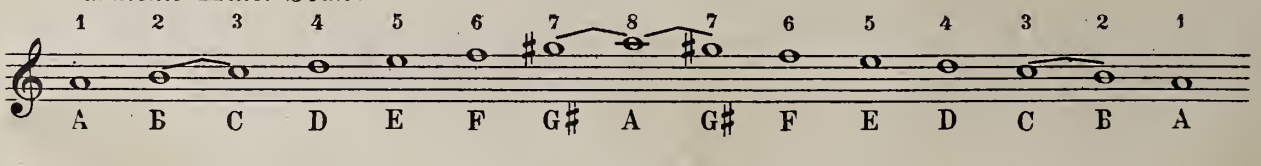
Melodic Minor Scale.



There are two kinds of Minor Scales in common use; the above which is called the *Melodic Minor Scale,* and the following which is called the *Harmonic Minor Scale.* Observe the difference in the arrangement of the semitones.

SCALE OF A MINOR.

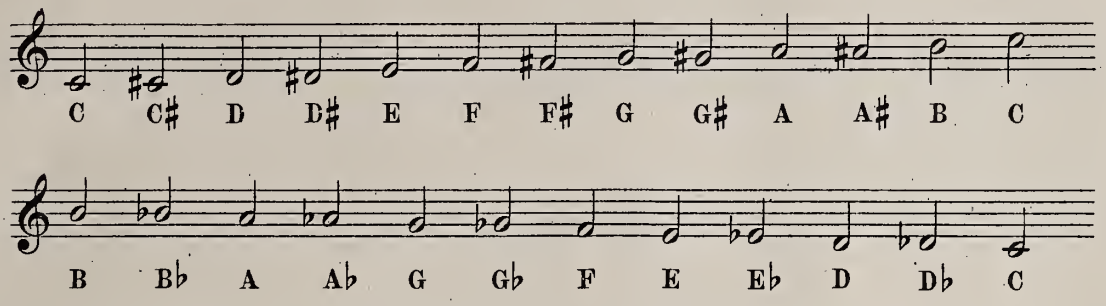
Harmonic Minor Scale.



As the Student will meet both forms in his subsequent practice, an example of each has therefore been given.

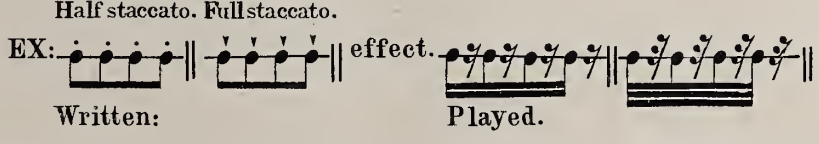
THE CHROMATIC SCALE.

This Scale is composed of twelve semitones, and may be formed upon any degree of the scale, major or minor. In *ascending*, the Sharp, Double-sharp, or Natural is employed in its formation, but in *descending*, the Flat, Double-Flat, or Natural is used accordingly as there are sharps or flats in the signature.



MISCELLANEOUS CHARACTERS.

Notes having a dot or dash over or under them are to be played short and detached. This is called *Staccato.*



This sign 𝄐 called a *Hold,* placed over a note or rest, prolongs it beyond its exact value. It is sometimes placed at the end of a piece instead of the word *Fine,* which means the end.

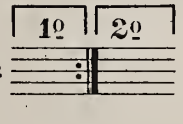
The character ⁀ called a *Tie* when placed over two notes on the *same degree of the staff* makes them one continuous sound.

When placed over two notes on *different degrees* it is called a *Slur* and indicates that the notes it applies to are to be played in a smooth and connected manner.

Three notes played in the time of two of the same kind are called a *Triplet,* and are indicated thus:

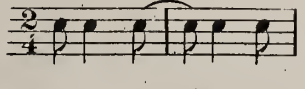
A *Sextolet* is a group of six notes played in the time of four of the same kind. EX.

The 𝄋 called a *Sign,* directs the player back to where it was previously indicated, for the purpose of repeating a certain portion of the music.

A passage that repeats, sometimes has two endings indicated thus: 

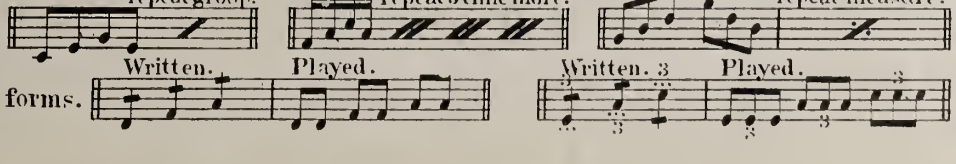
That marked 1º is to be played the first time and the other 2º the second time.

Every measure has its natural or primary and secondary accents, besides other smaller subdivisions. When the natural accent is perverted and made to fall on an unaccented division of the measure it is called *Syncopation.*



When a stronger accent is required than that which naturally belongs to a note it is indicated by one or another of the following signs called *Accent Marks.* ∧, > or *fz* called *Forzando, rfz Rinforzando,* and sometimes *ffz,* according to the degree of accent desired.

When a group of notes or a measure that is to be repeated, is written like the following, it is called *Abbreviation.*



ORNAMENTS.

The chief musical embellishments are the *Appoggiatura* (or Grace Note), the *Gruppetto* (or Turn), and the *Trill* (or Shake).

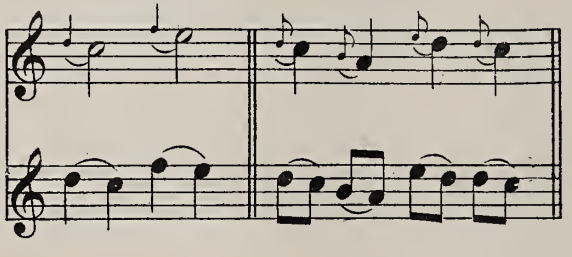
APPOGGIATURAS.

The Appoggiatura is a small note placed before a principal note for the purpose of ornamentation or effect. There are two kinds of Appoggiaturas in common use—the *Long* Appoggiatura, which takes one half of the time-value of the principal note before which it is placed and also receives the accent—and the *Short* Appoggiatura, which is played very quickly, the accent in this case falling on the principal note.

Long Appoggiaturas.

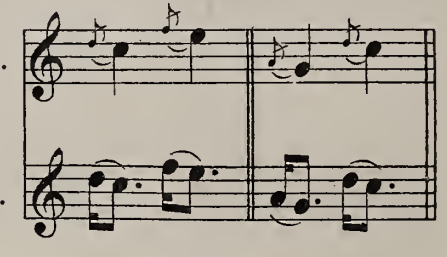
Written.

Played.

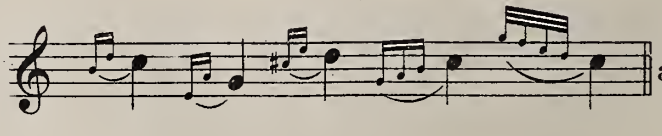


Short Appoggiaturas.

Written.

Played.

A group of Appoggiatura notes sometimes precedes a principal note. These notes are played very rapidly and the principal note receives the accent.

Examples:

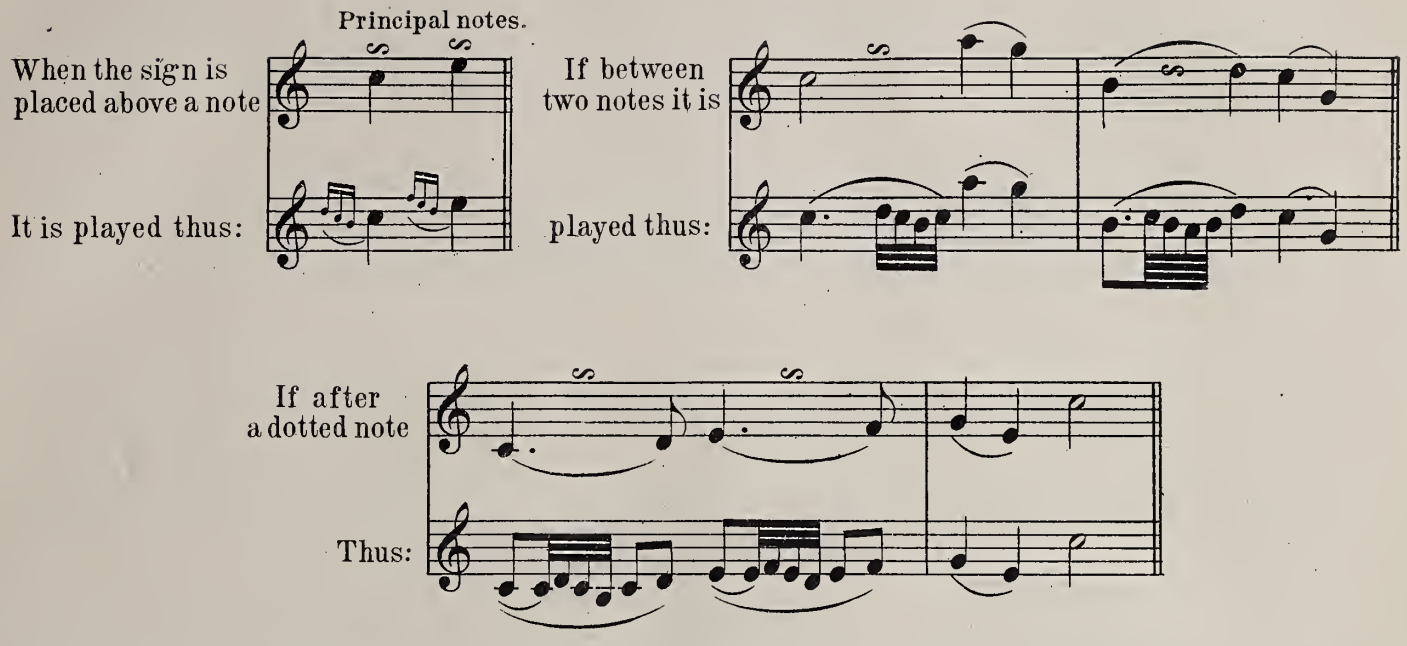


and other forms.

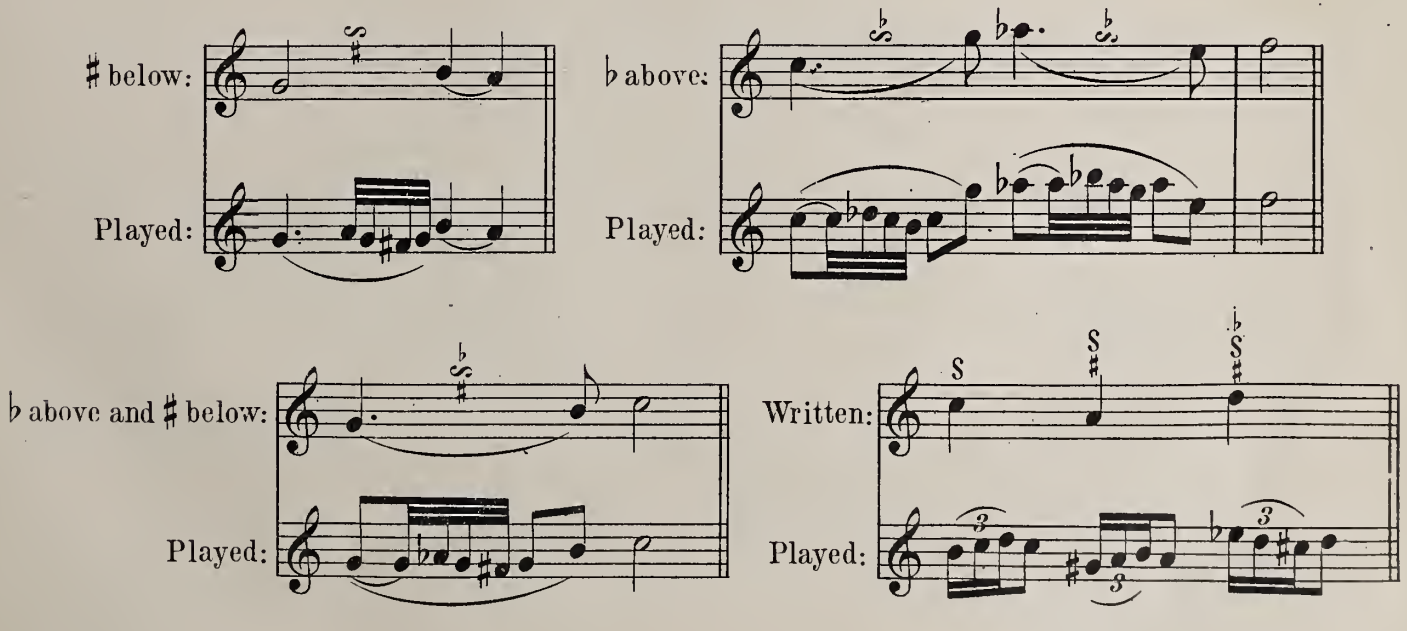
THE GRUPPETTO (or Turn).

This musical embellishment is a group of notes (3 or 4, as the case may be) consisting of a principal note and the next note above and below it. It is indicated by the sign ∾. There are several forms of the Gruppetto as will be seen by the following examples.

Examples of the Gruppetto.


Principal notes.
When the sign is placed above a note
It is played thus:
If between two notes it is
played thus:
If after a dotted note
Thus:

When a note in the Gruppetto is to be sharped or flatted, either above or below the principal note, or both, the sign is expressed accordingly, in the following manner:



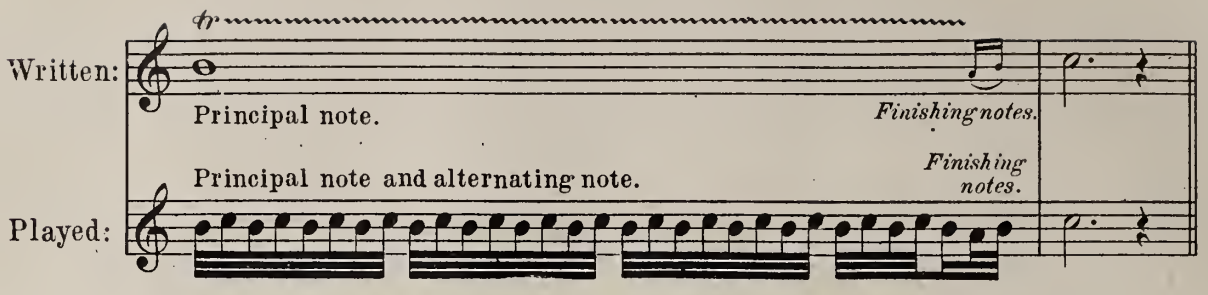
THE TRILL (or Shake).

The Trill is a rapid alternation of two notes a tone or a semitone apart. It is indicated by the sign *tr* placed above the principal note, the alternating note being the one next above it.* There are three kinds of trills – the *Perfect Trill,* (with finishing notes) – the *Imperfect Trill,* (without finishing notes) – and the *Mordente* or short trill, indicated thus ∾.

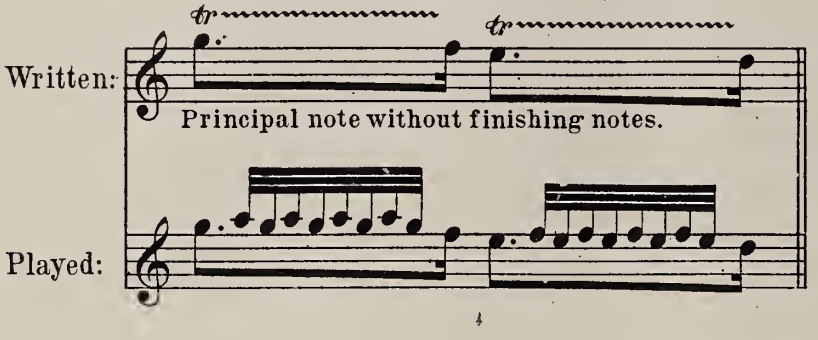
*Sometimes the next one *below* it.

Examples of the Trill.

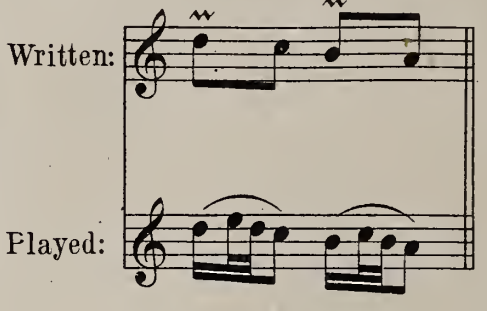
Perfect Trill.



Imperfect Trill.

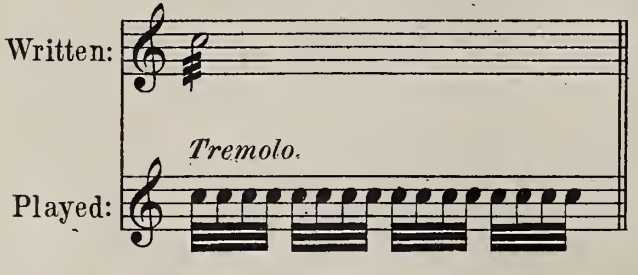


Mordente (or Short Trill).

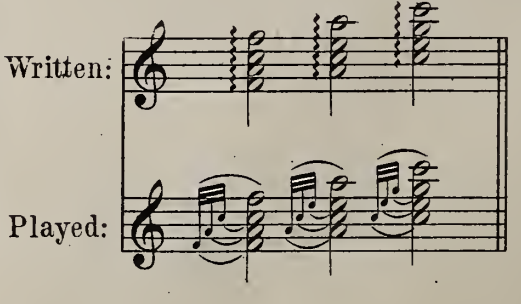


OTHER SIGNS.

Tremolo.

A very rapid repetition of the same tone is called *Tremolo*

Arpeggios.

When chords are to be played in the manner of the Harp it is called *Arpeggio*.



p, piano	means	soft.
pp, pianissimo	,,	very soft.
f, forte	,,	loud.
ff, fortissimo	,,	very loud.
mf, mezzo-forte	,,	half or moderately loud.
fp, forte-piano	,,	loud and immediately soft again.
fz, sf or > *sforzando*	,,	sharply accented.
crescendo, cresc. or	,,	increasing in loudness.
diminuendo, dim. or	,,	decreasing in loudness.

THE TENOR BANJO

The Tenor Banjo consists of a rim varying in size from eleven to twelve and one half inches in diameter. The head is drawn over the rim and kept very tight by brackets. The arm upon which the fingerboard rests is firmly attached to the rim.

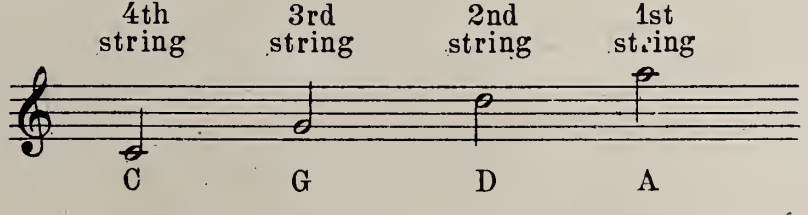
There are seventeen frets on the instrument giving a range of two octaves and two semitones.

The Strings and Bridge

The four strings are the 1st string A, the 2nd string D, the 3rd string G, and the 4th string C.

The bridge over which the strings pass should be placed at exactly the same distance from the 12th fret that the latter is from the nut.

The Open Strings



Tuning

Tune the 4th string to C from piano, then close the 4th string at the 7th fret and tune the 3rd string in unison producing G; close the 3rd string at the 7th fret, tune 2nd string in unison producing D, close the 2nd string at the 7th fret, tune 1st string in unison giving A. The open strings correspond to the following notes on piano.

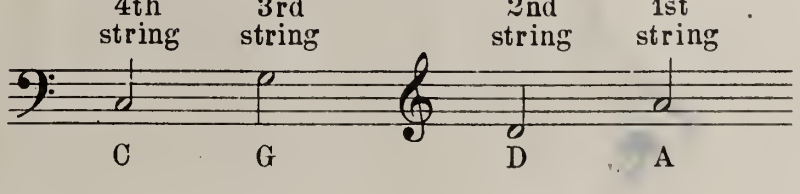
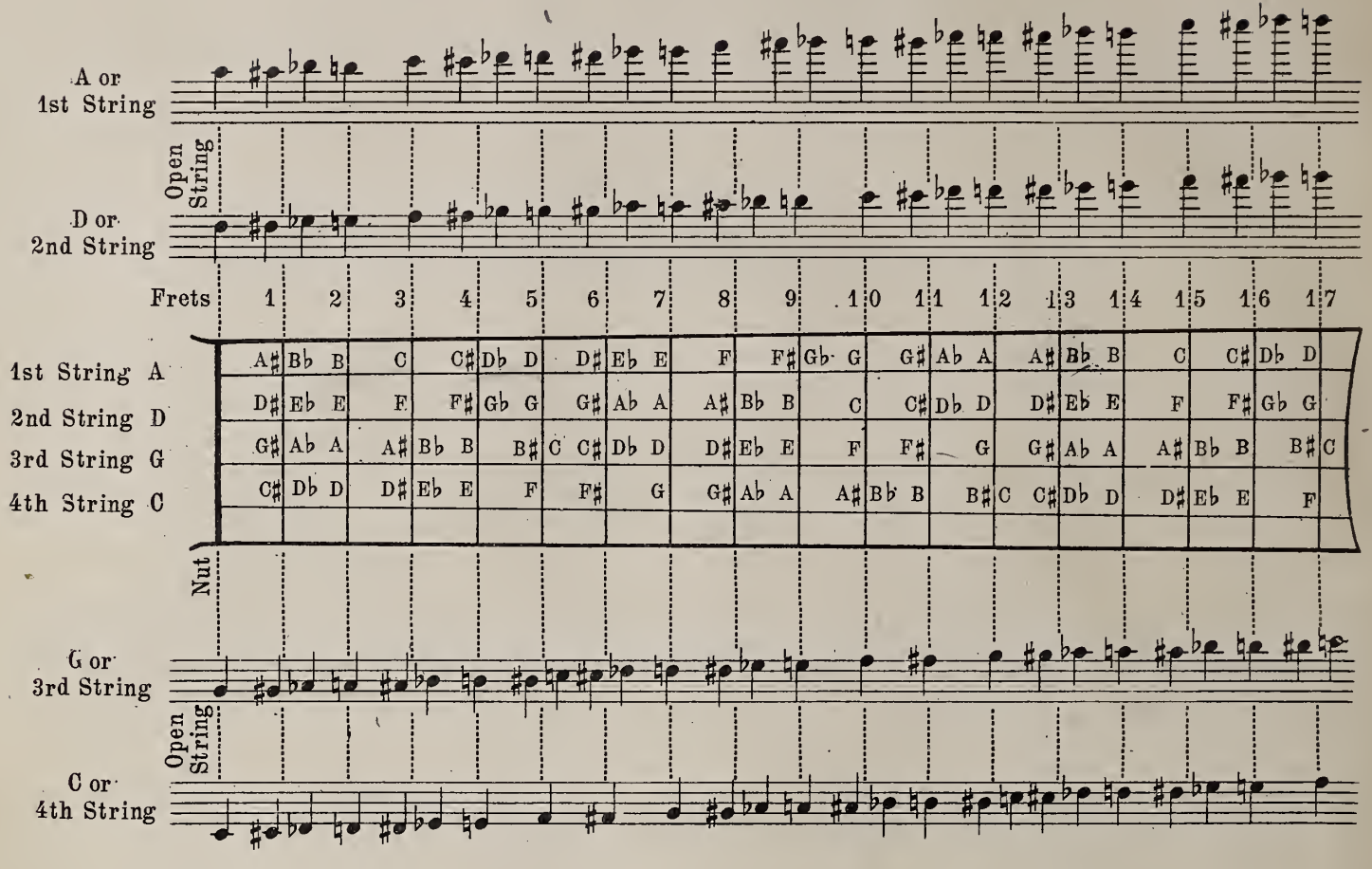


Diagram of the Tenor Banjo Fingerboard

Showing the Chromatic Scale on each String

A or 1st String
Open String
D or 2nd String
Frets 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17
1st String A A♯ B♭ B C C♯ D♭ D D♯ E♭ E F F♯ G♭ G G♯ A♭ A A♯ B♭ B C C♯ D♭ D
2nd String D D♯ E♭ E F F♯ G♭ G G♯ A♭ A A♯ B♭ B C C♯ D♭ D D♯ E♭ E F F♯ G♭ G
3rd String G G♯ A♭ A A♯ B♭ B B♯ C C♯ D♭ D D♯ E♭ E F F♯ G G♯ A♭ A A♯ B♭ B B♯ C
4th String C C♯ D♭ D D♯ E♭ E F F♯ G G♯ A♭ A A♯ B♭ B B♯ C C♯ D♭ D D♯ E♭ E F
Nut
G or 3rd String
Open String
C or 4th String

Holding the Instrument

The performer should sit upright in a chair without arms. Rest the rim on the right leg, about four inches from the body, keeping it in place by a moderate pressure of the body on the upper part of the rim.

The arm of the banjo should be raised so that the pegs are in line with the chin. Support the arm at the nut in the hollow between the thumb and largest joint of the first finger of the left hand, the thumb being on the upper side of the arm at the nut, with the first and second fingers arched directly over the first and second strings.

Method of Using the Plectrum (or Pick)

Place the plectrum between the thumb and first finger near the end of the finger. Keep the thumb almost straight. Strike the strings with the flat surface of the plectrum, never with the edge.

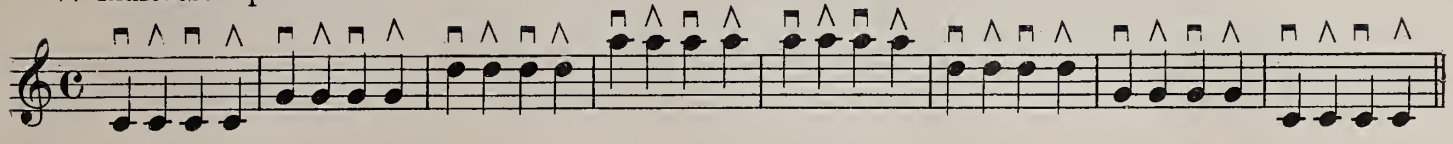
Rest the forearm on the rim about four inches from the tailpiece. Arch the wrist and strike the strings from above, not across them, except in playing chords.

Begin by playing softly, using down and up strokes alternately. Practice these until able to play them rapidly, producing the Tremolo, which is the method of sustaining notes on all plectrum instruments.

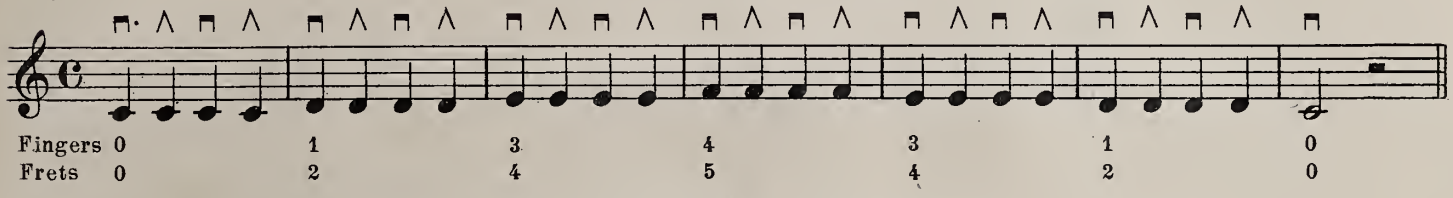
Stroke Exercises

(Open Strings)

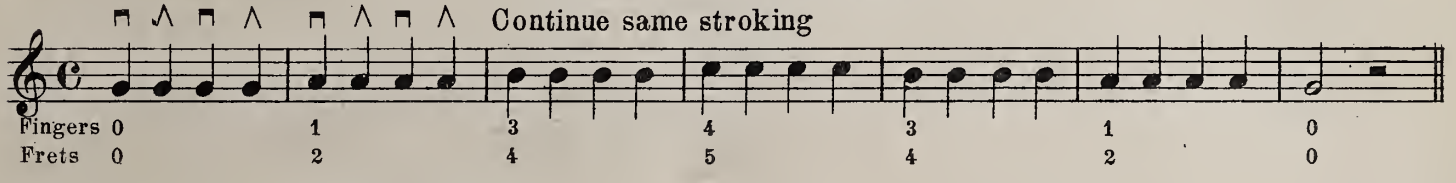
⊓ indicates down stroke
∧ indicates up stroke



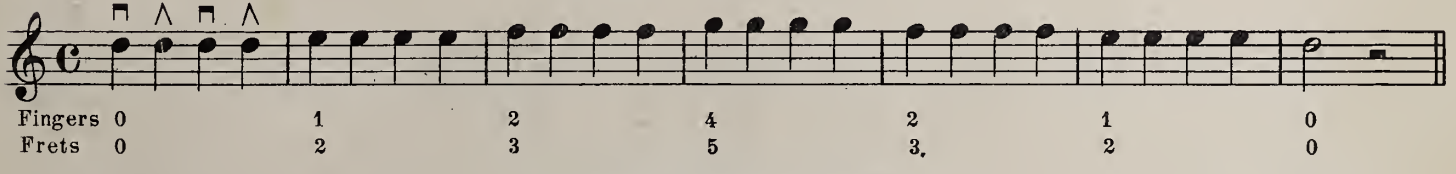
Notes on the 4th String



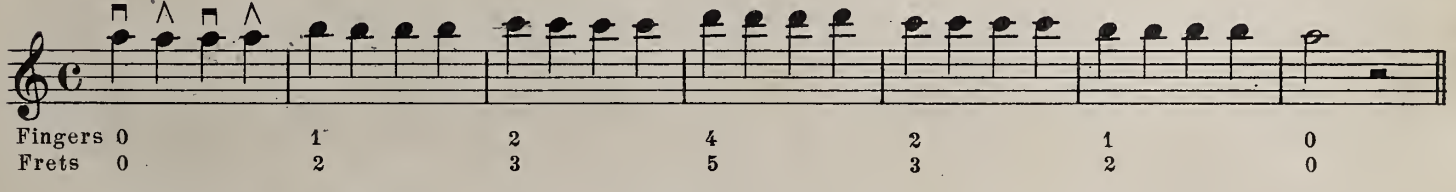
Notes on the 3rd String



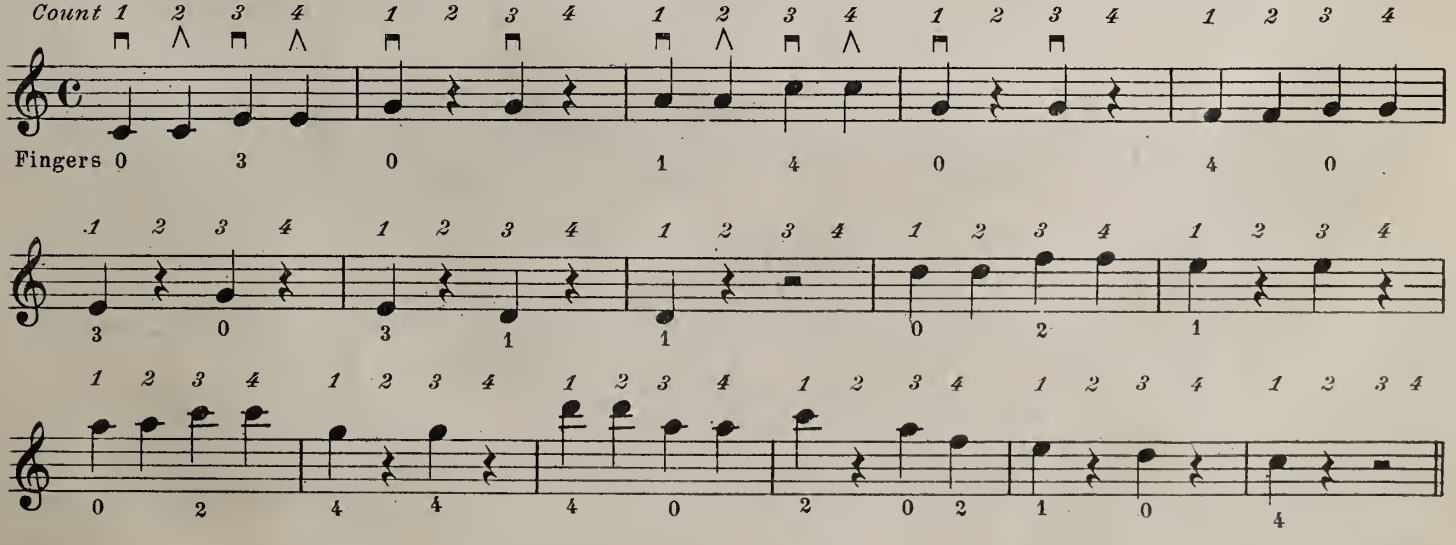
Notes on the 2nd String



Notes on the 1st String



Etude

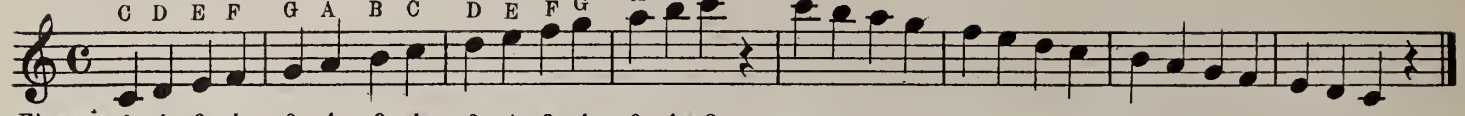


Scale in C Major

All down strokes

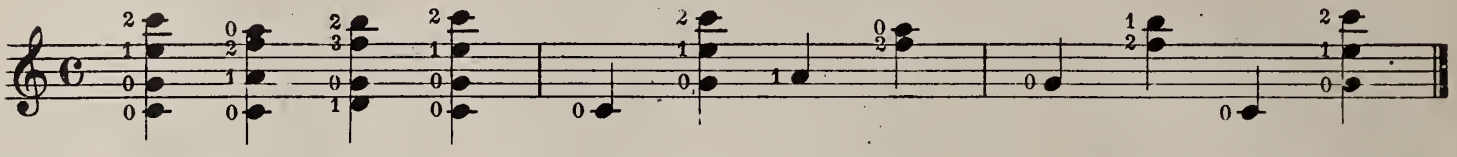
4th String 3rd String 2nd String 1st String

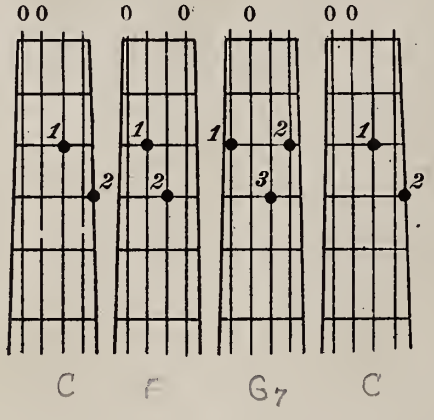
C D E F G A B C D E F G A B C



Fingers 0 1 3 4 0 1 3 4 0 1 2 4 0 1 2
Frets 0 2 4 5 0 2 4 5 0 2 3 5 0 2 3

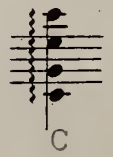
Chords in C Major





C F G_7 C

Chords should be played with a quick down stroke unless they are written arpeggio, which indicates that they are to be played slowly from the low note to the upper note of the chord.

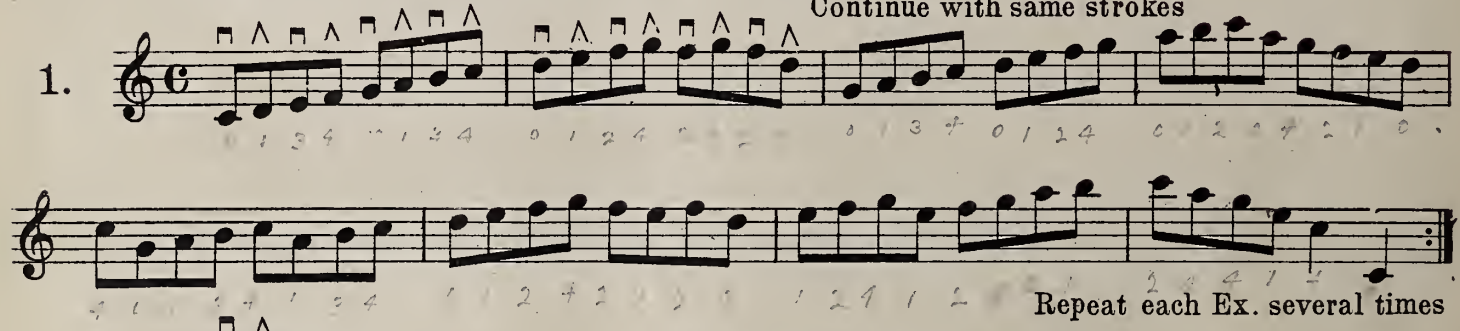
The arpeggio is indicated by a waved line.

C

Scale Exercises

The student should write the fingering underneath the notes

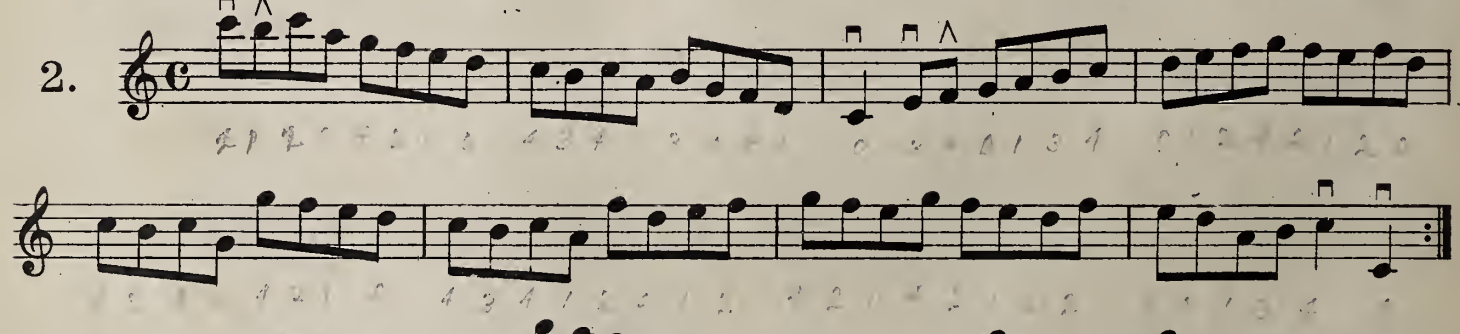
Continue with same strokes

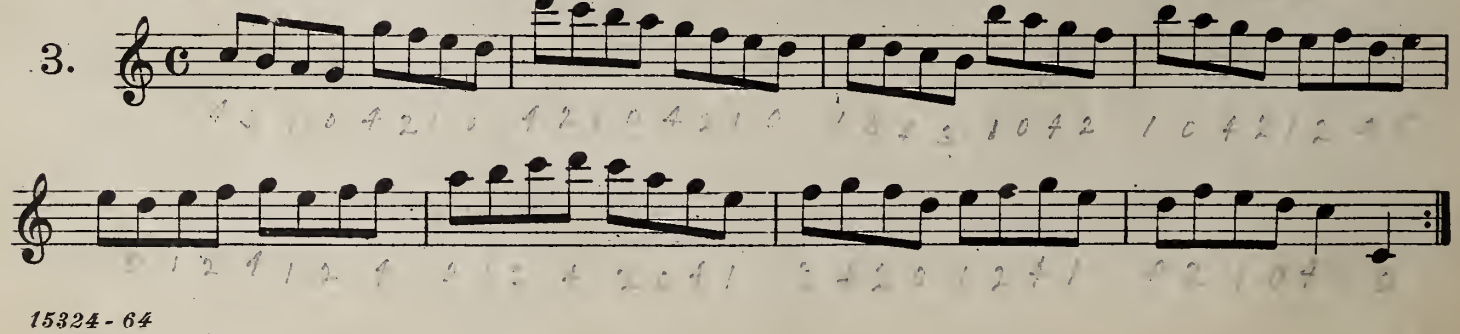
1.

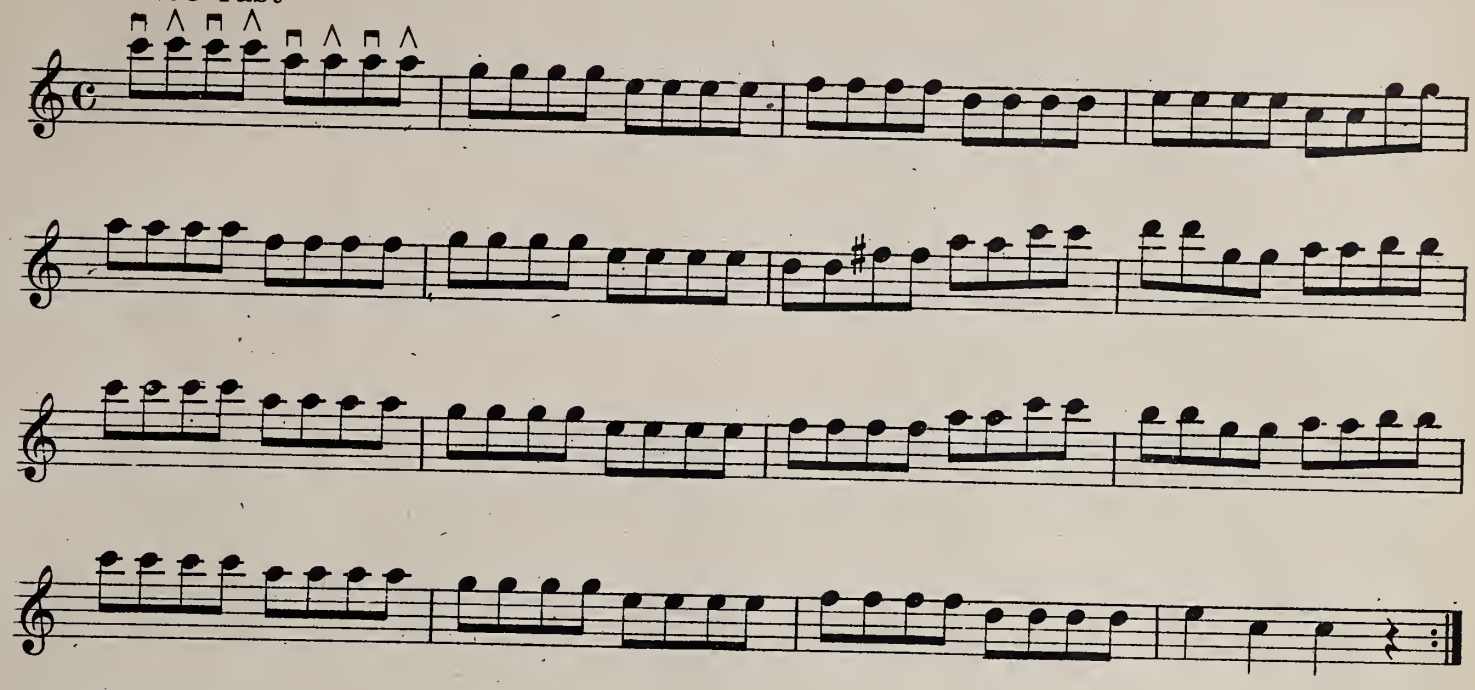


Repeat each Ex. several times

2.

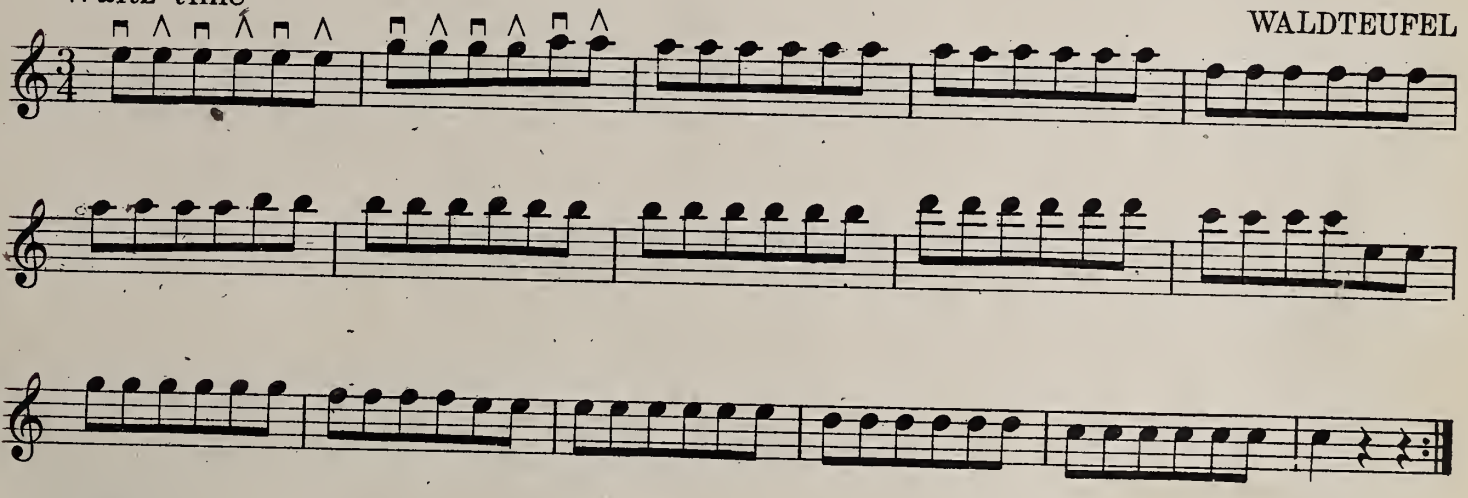


3.

Not too fast

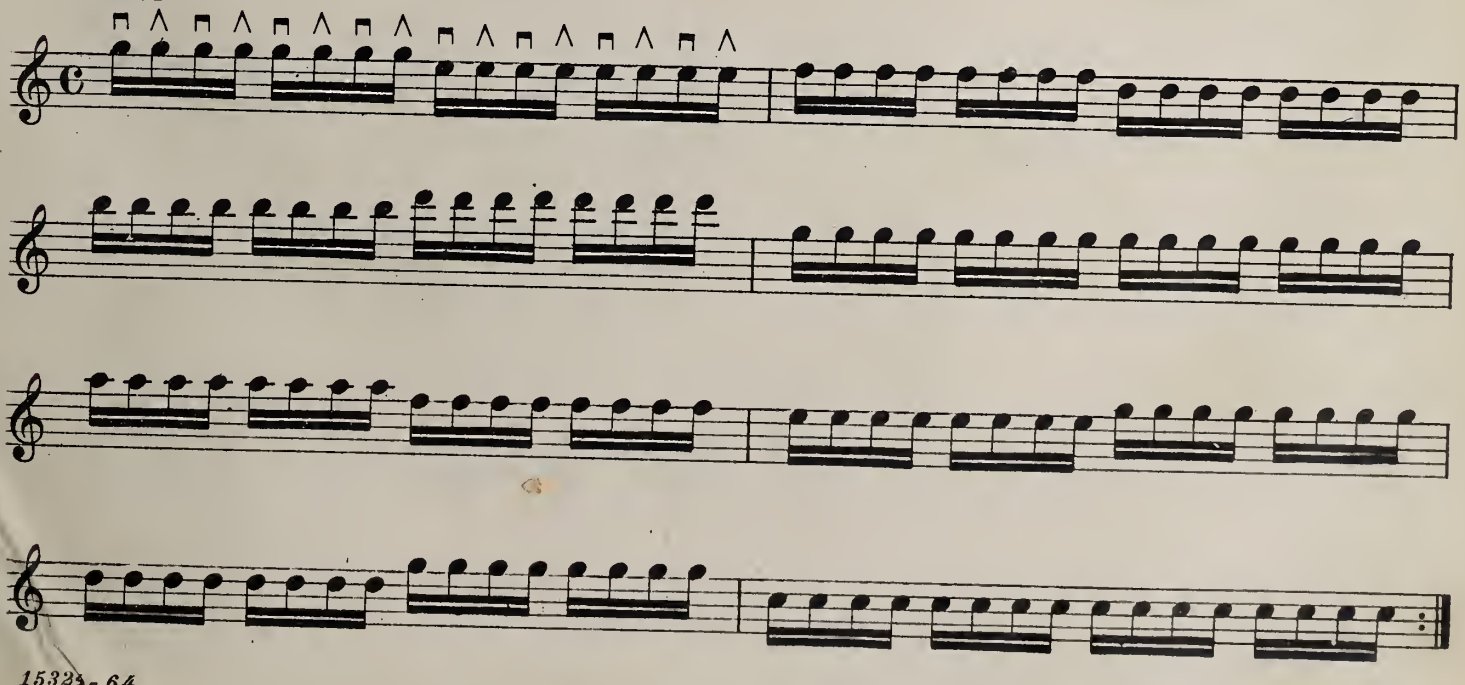


Waltz time

WALDTEUFEL



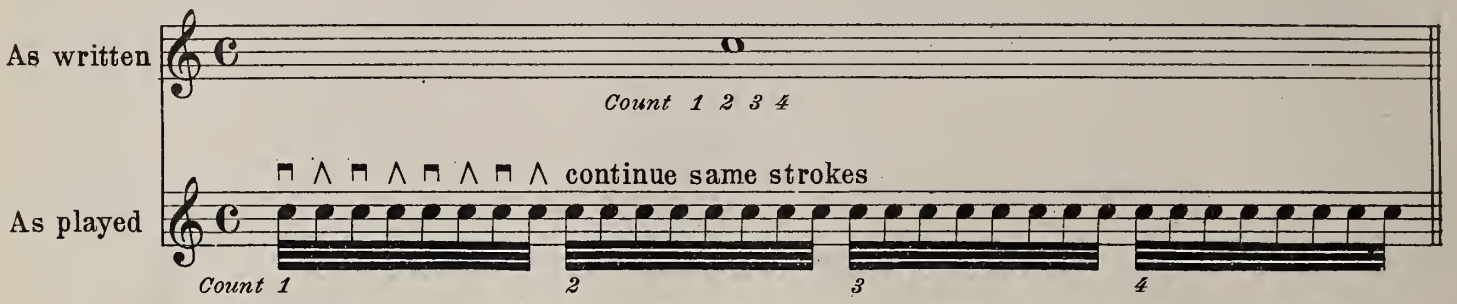
Faster

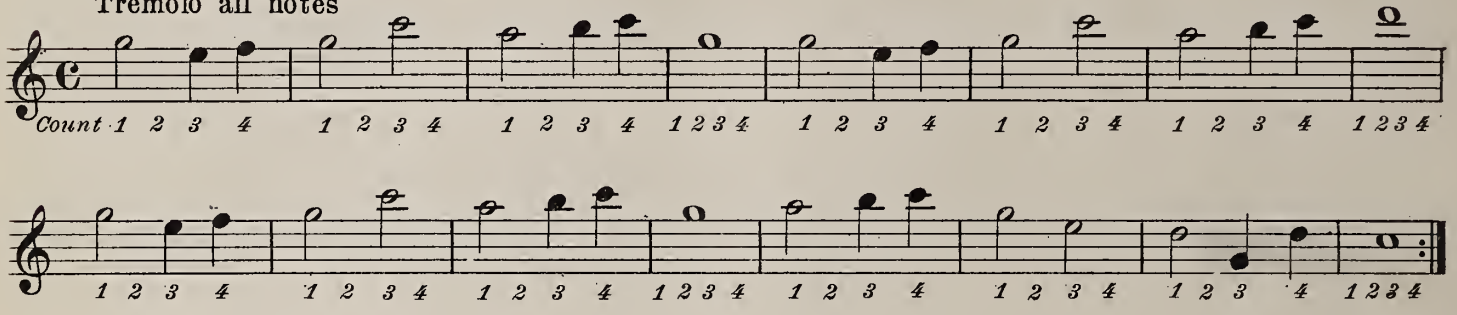


The Tremolo or Sustained Tone

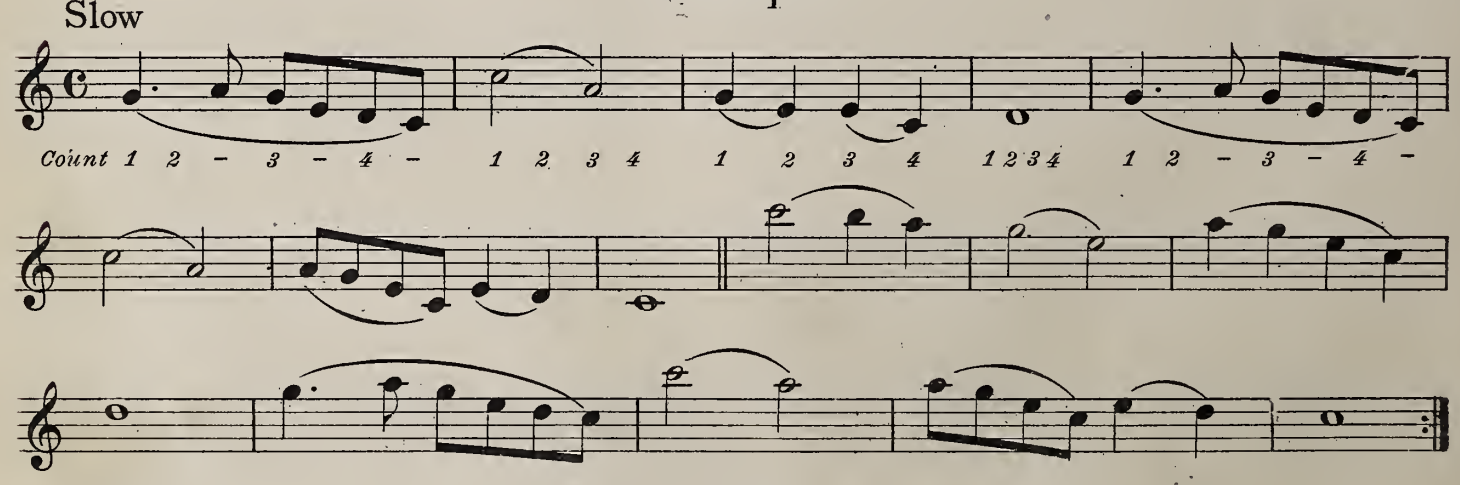
To attain proficiency in the tremolo, perfect evenness is necessary rather than speed. Always begin with a down stroke, ending with an up stroke, except in cases where the tremoloed note is tied over to a short note.

Tremolo Exercises

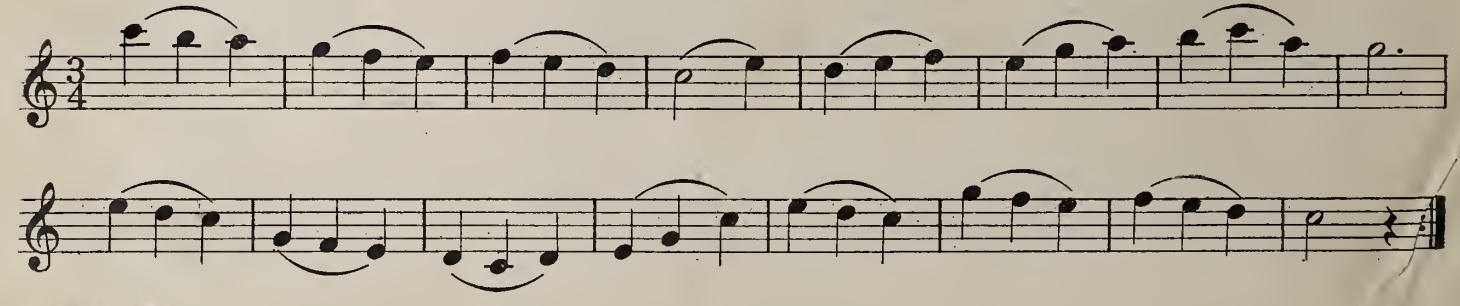


Tremolo all notes

The slur is used to denote legato or smoothness. The tremolo should be continued throughout the duration of the slur, stopping only long enough between to attack at the beginning of each slur.

Example



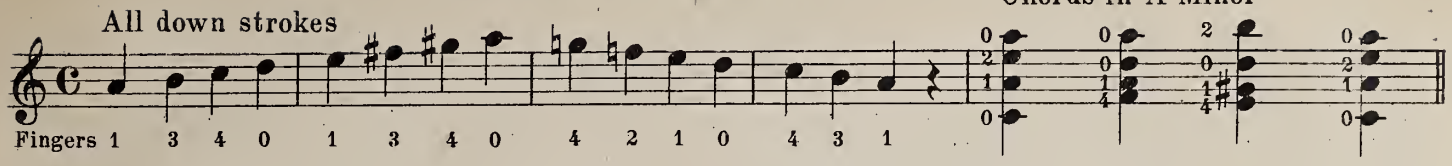
Slow Etude



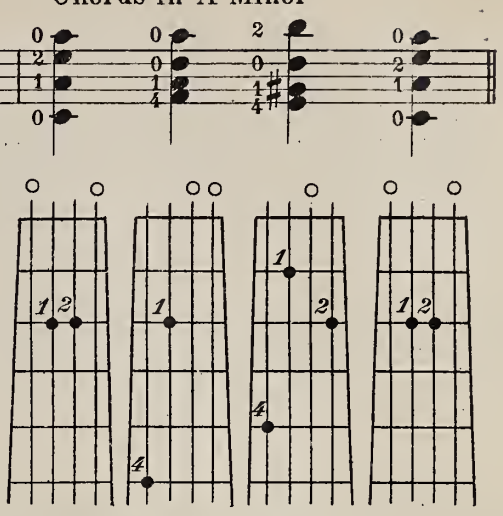
Scale in A Minor

Relative of C Major, with same signature

All down strokes

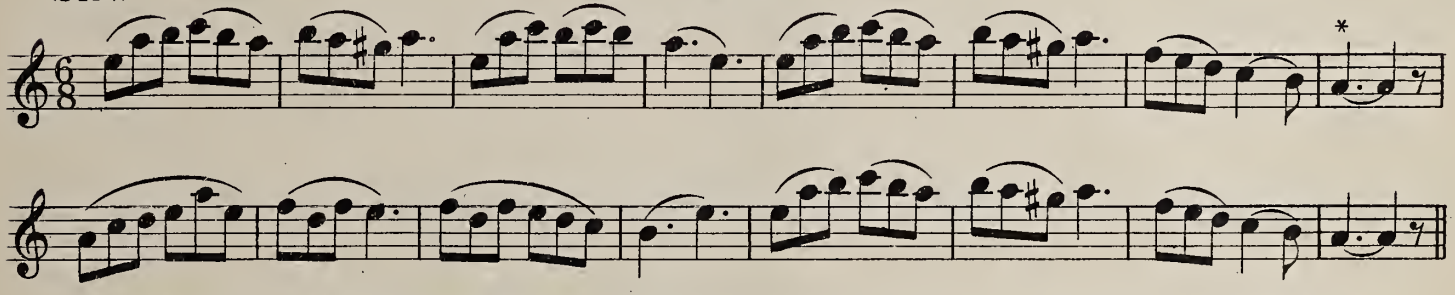


Chords in A Minor



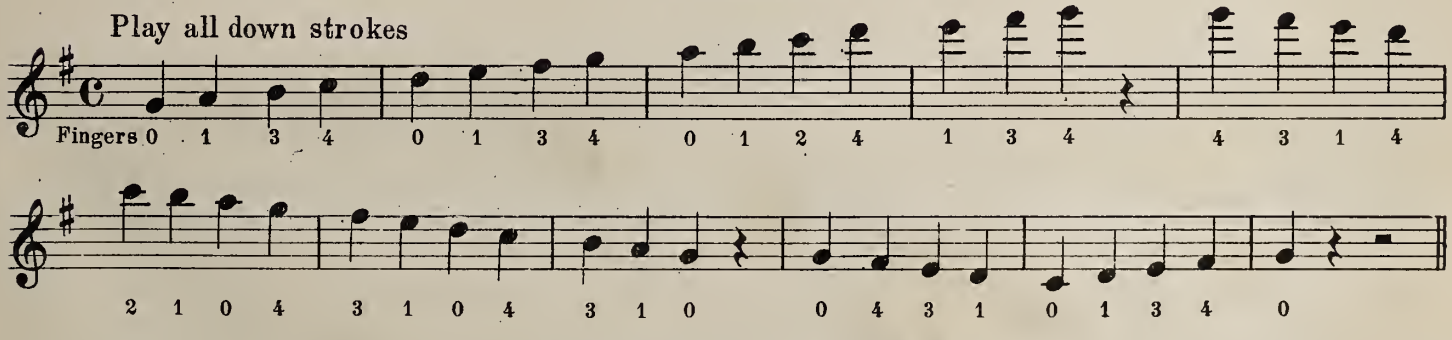
Etude

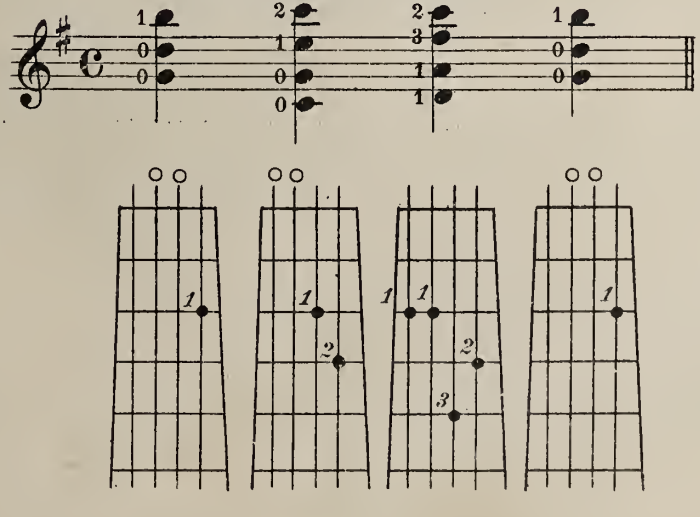
Tremolo

Slow

* When two notes of the same degree or letter are connected by a slur they are to be sustained throughout the time value.

Scale in G Major

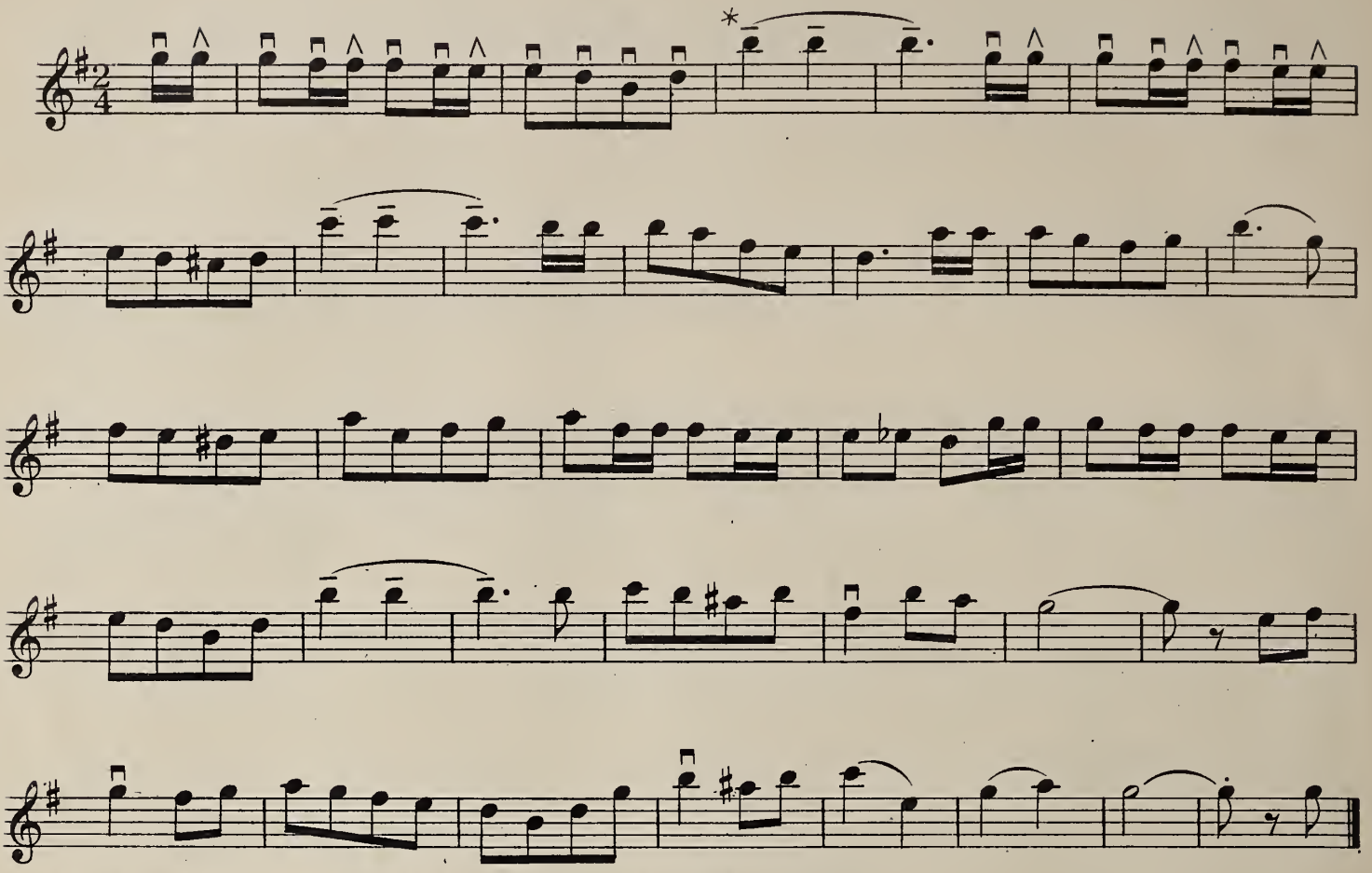
F♯ in signature

Play all down strokes

Chords in G Major

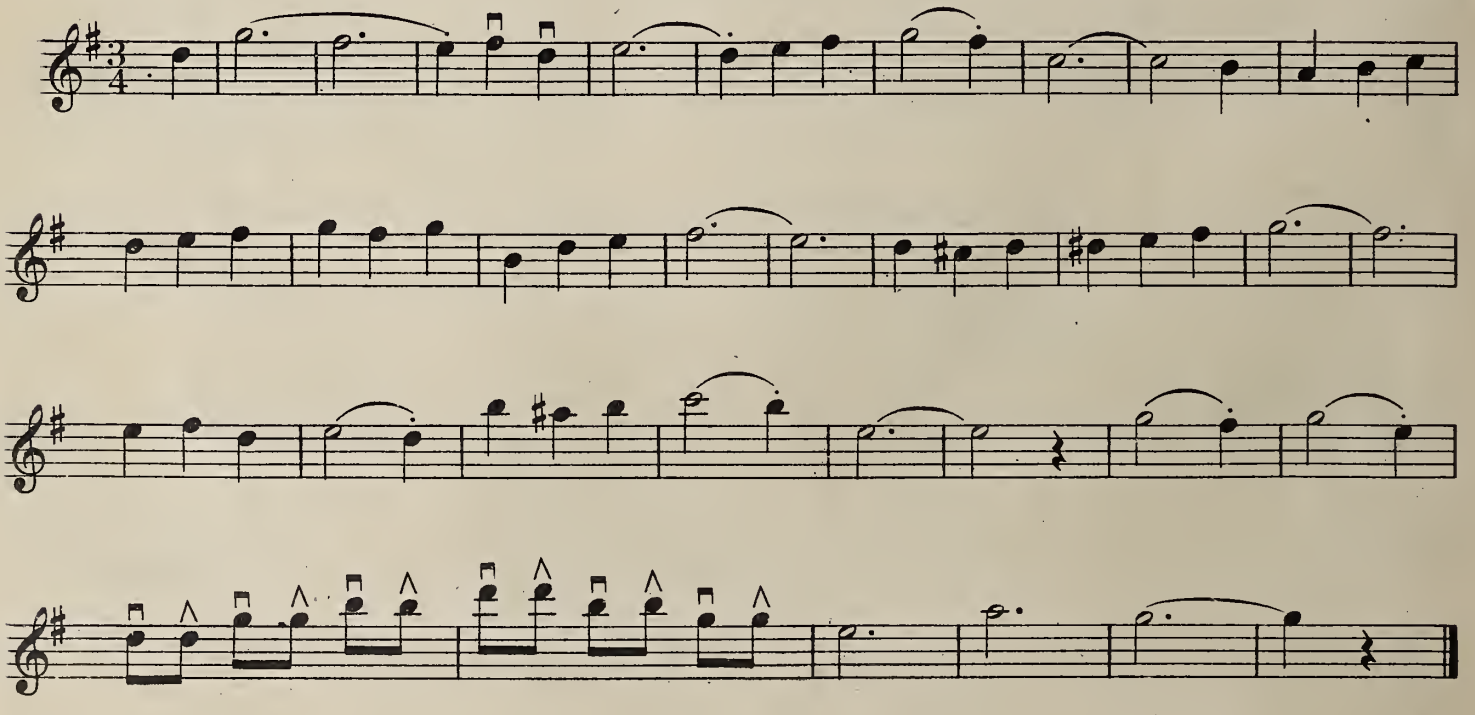


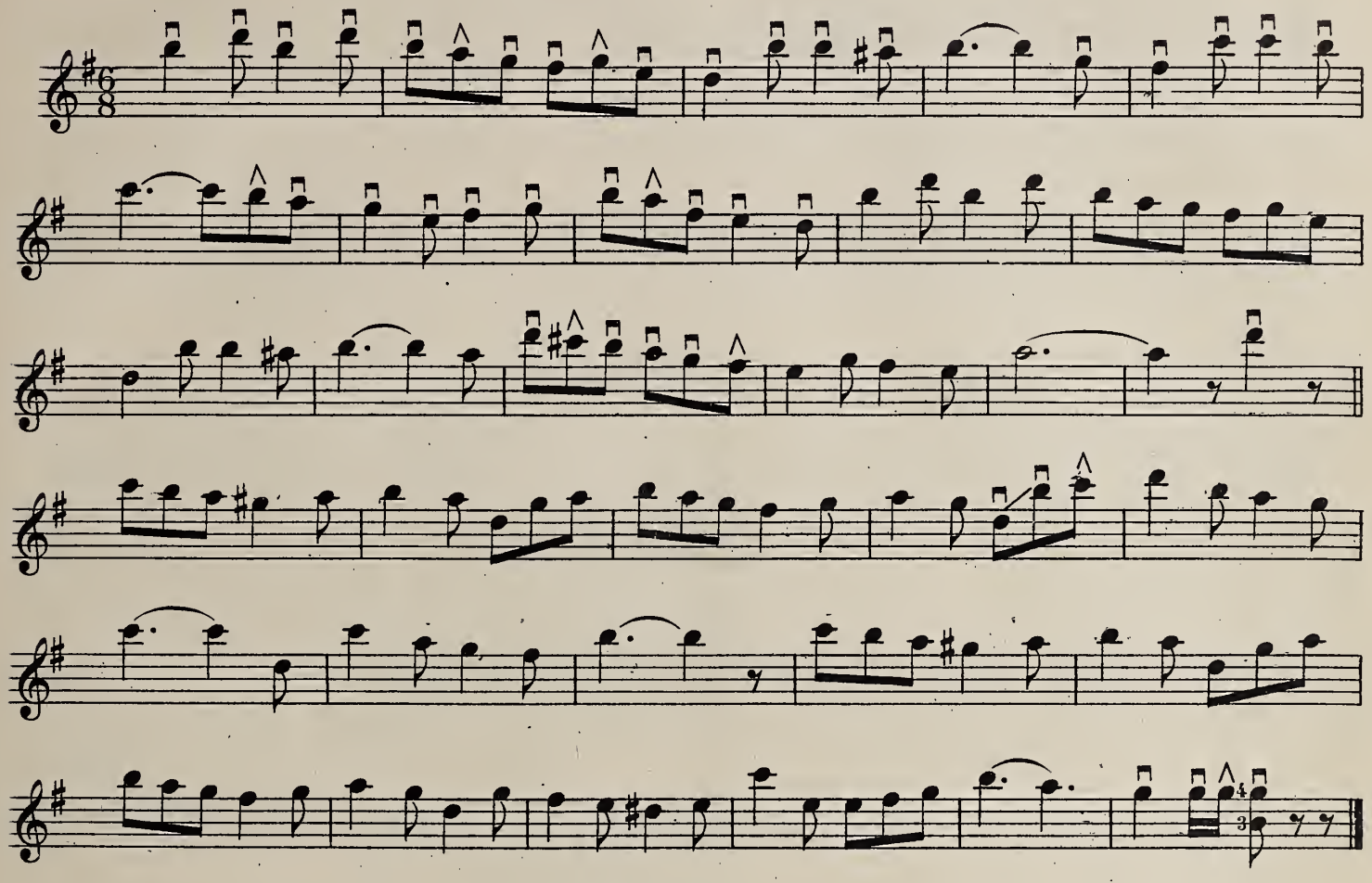
Melody Exercises in G Major

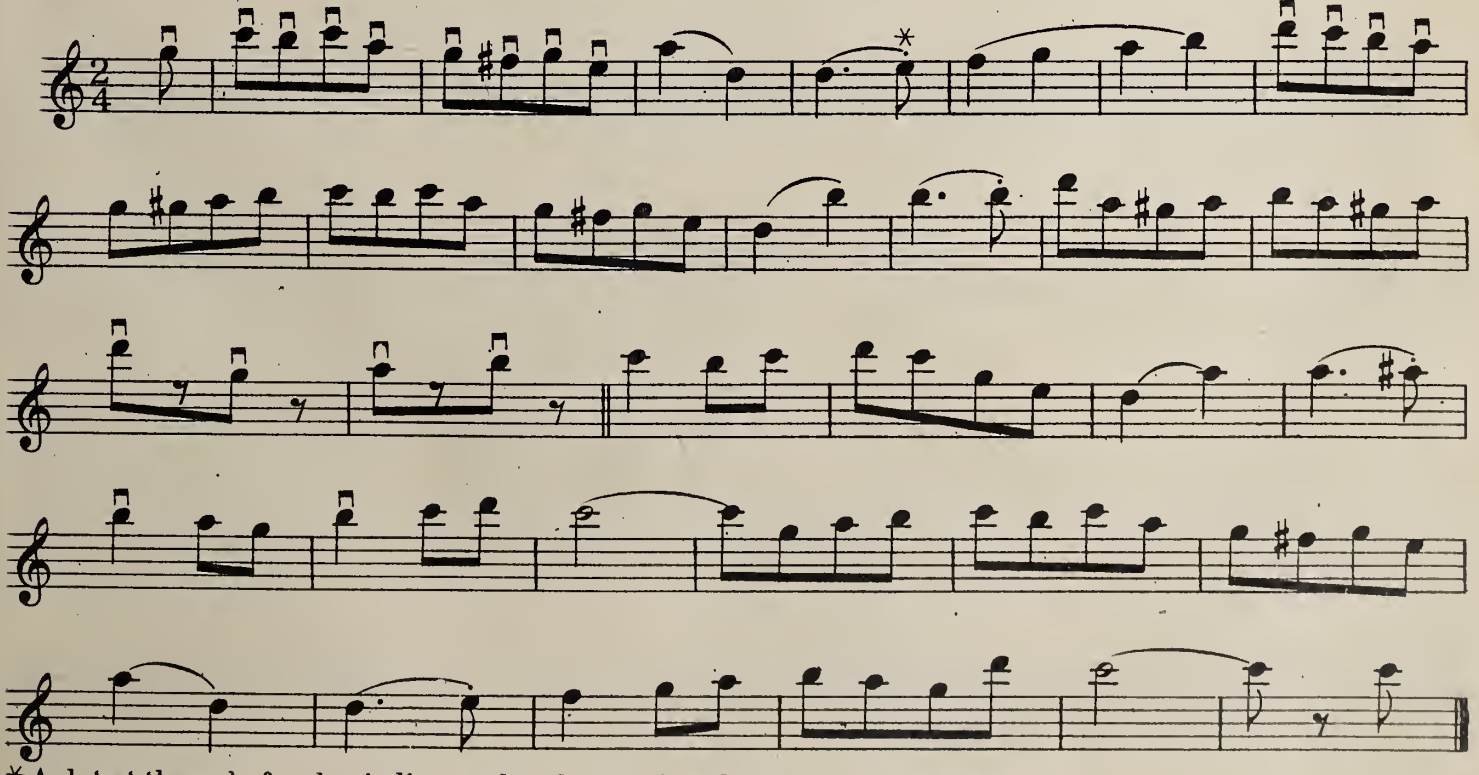
March



*A dash written over notes in slurred passages signifies that they are to be accented while played tremolo.

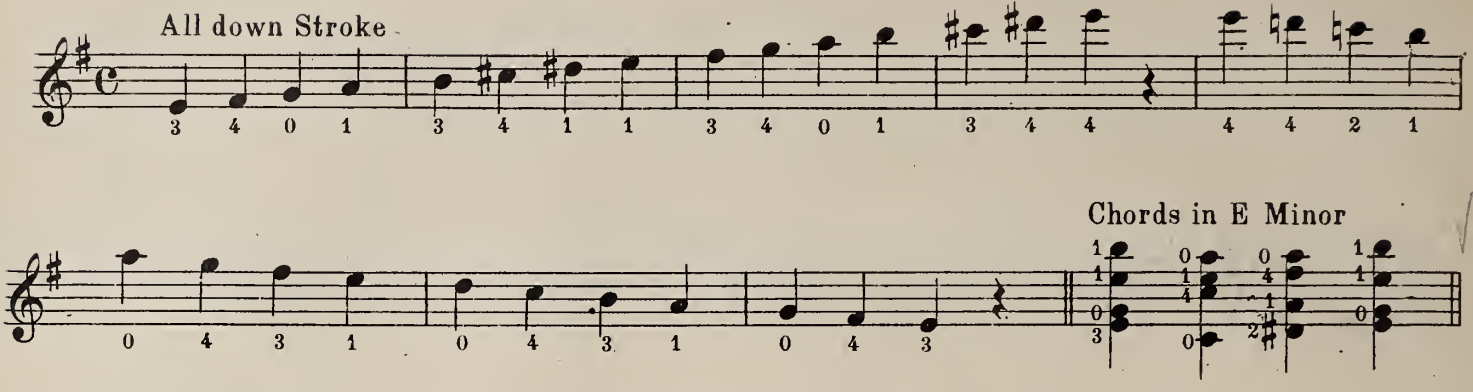
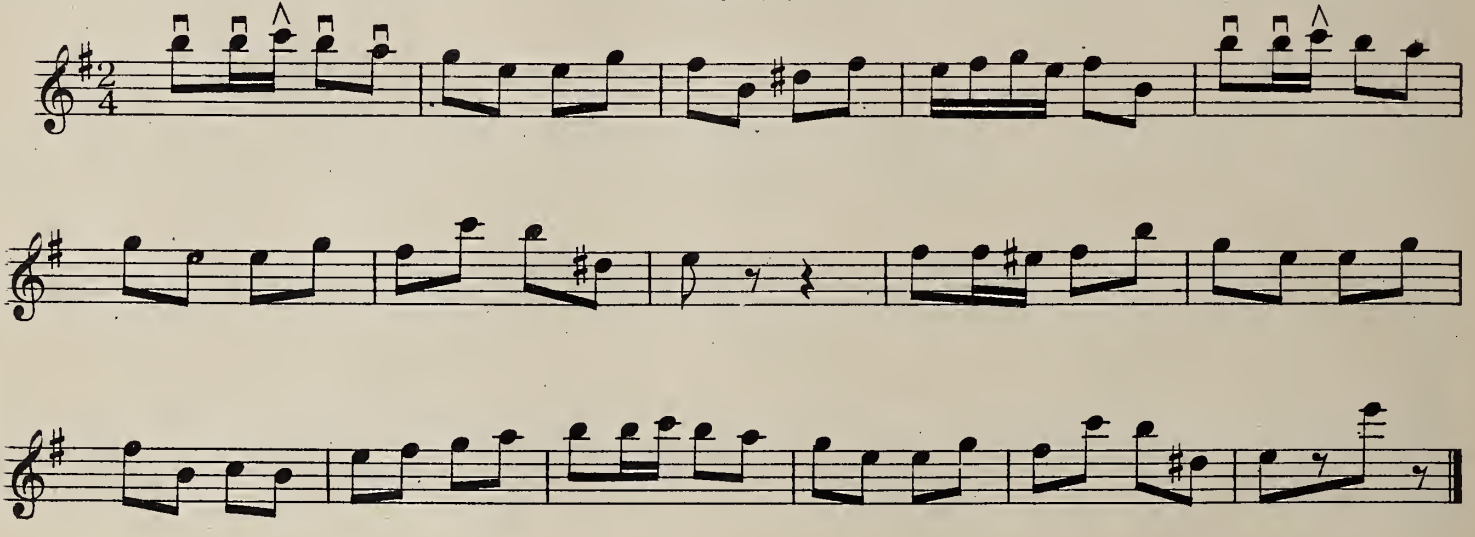
Waltz

Exercises showing proper strokes on various movements as used by expert players in dance orchestras. Exercises in more difficult forms will appear later in this work.

March or Two-Step

One-Step



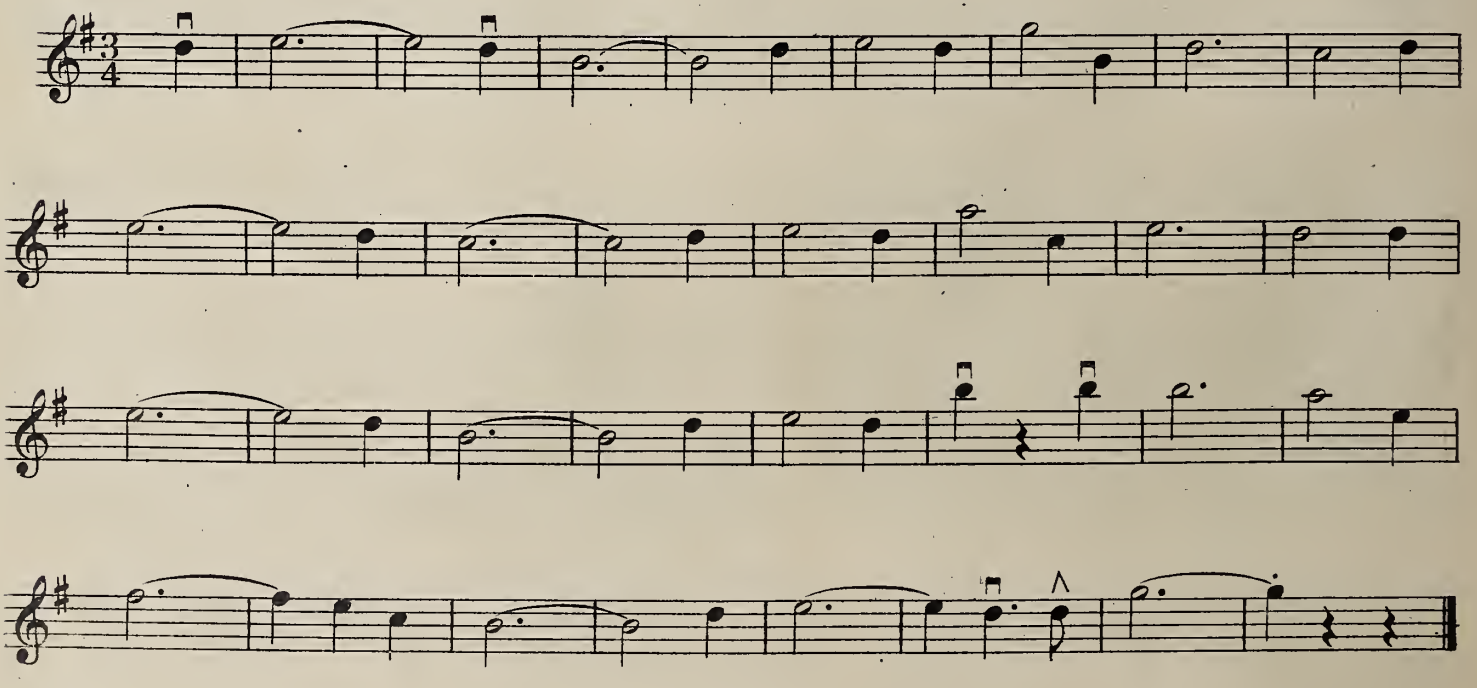
*A dot at the end of a slur indicates that the note is to be played down stroke.

Scale in E Minor

Relative of G Major with same signature

Etude

La Vague

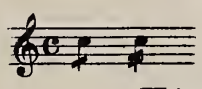
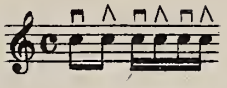
Waltz

METRA

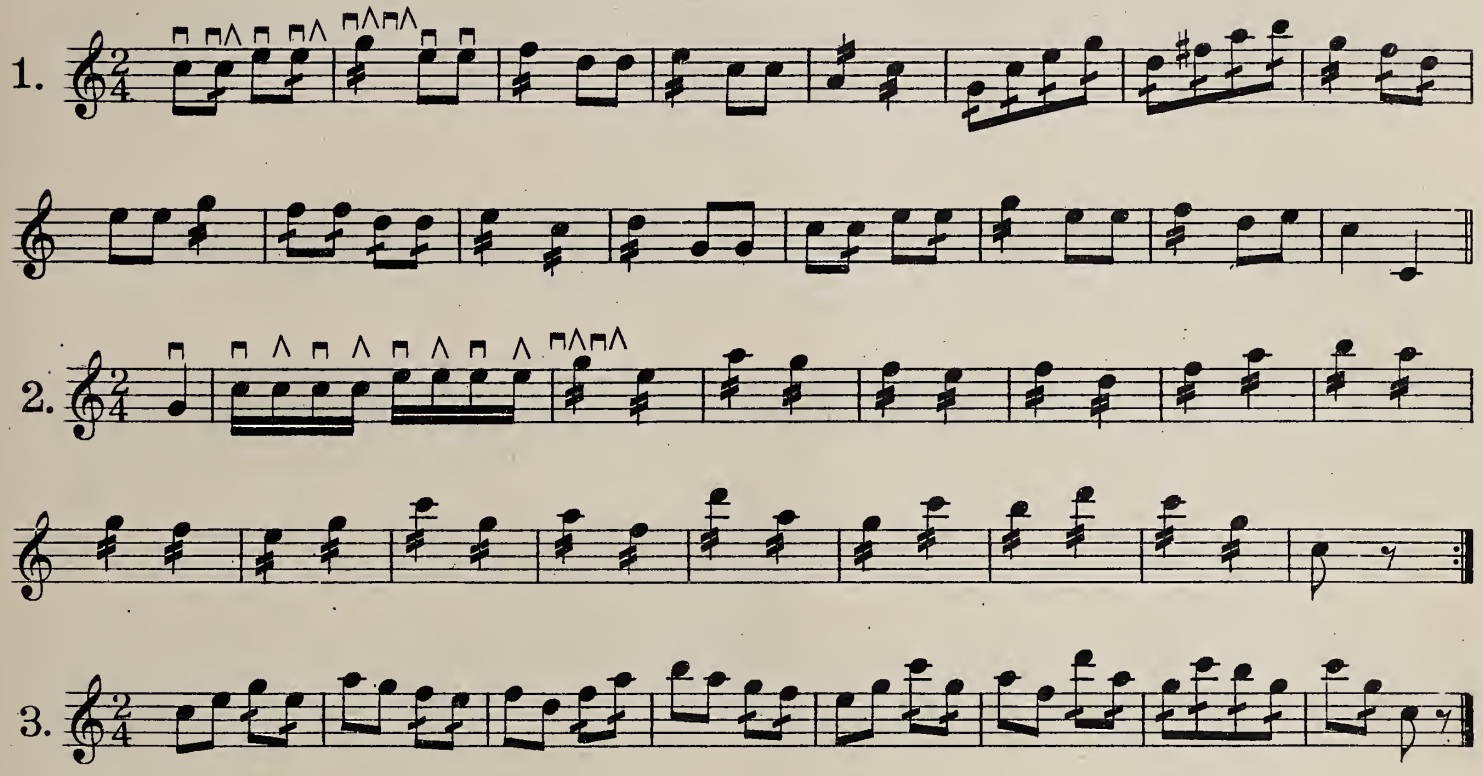


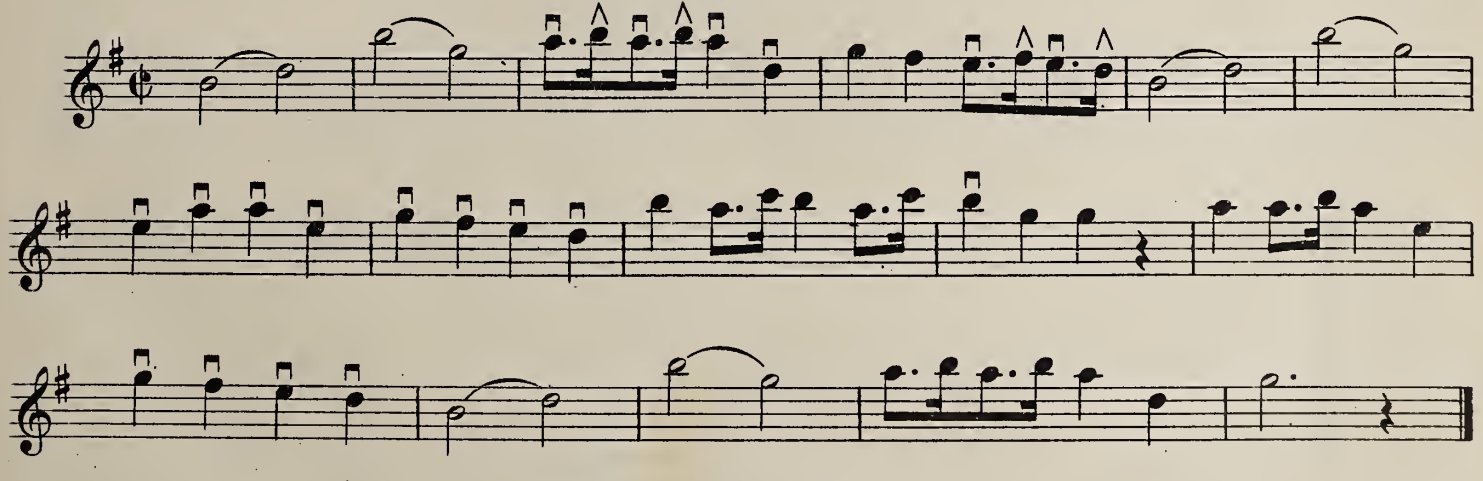
Signs used in Abbreviating

Lines drawn acoss the stems show that they are to be repeated as follows—

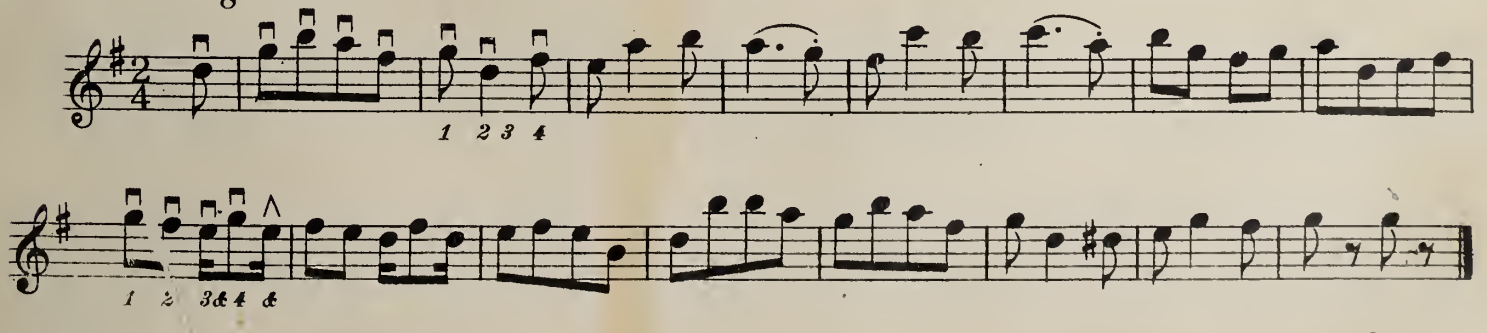
As written  As played 

Etude



Fox Trot

Easy Syncopation

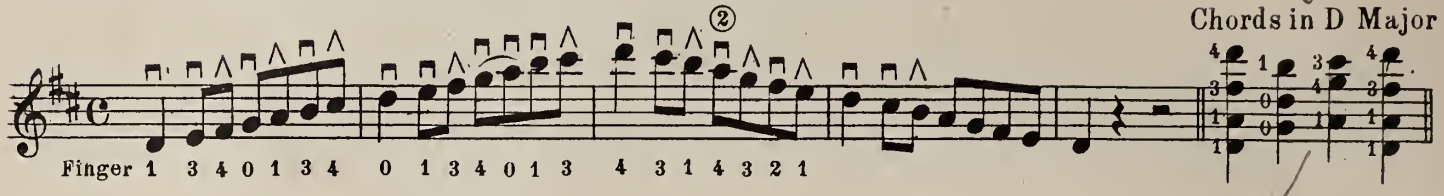
(Rag Time)

Count $\frac{4}{8}$ time

Scale in D Major

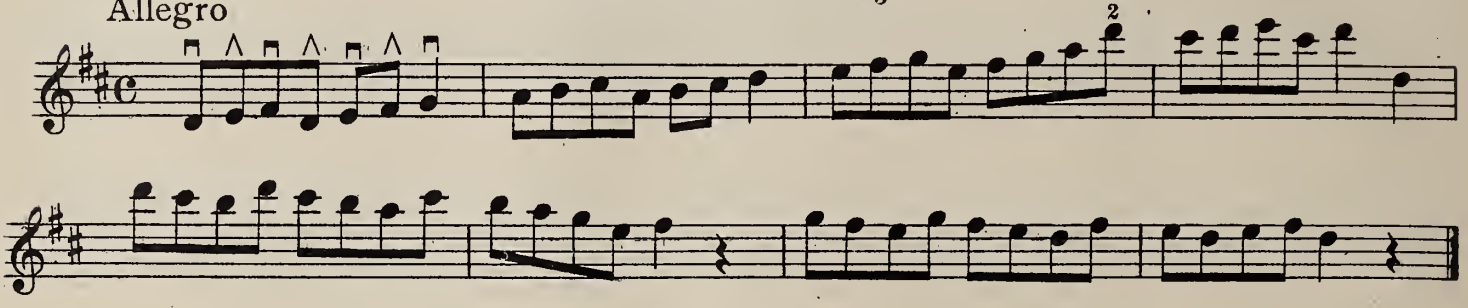
F♯ and C♯ in Signature

copy

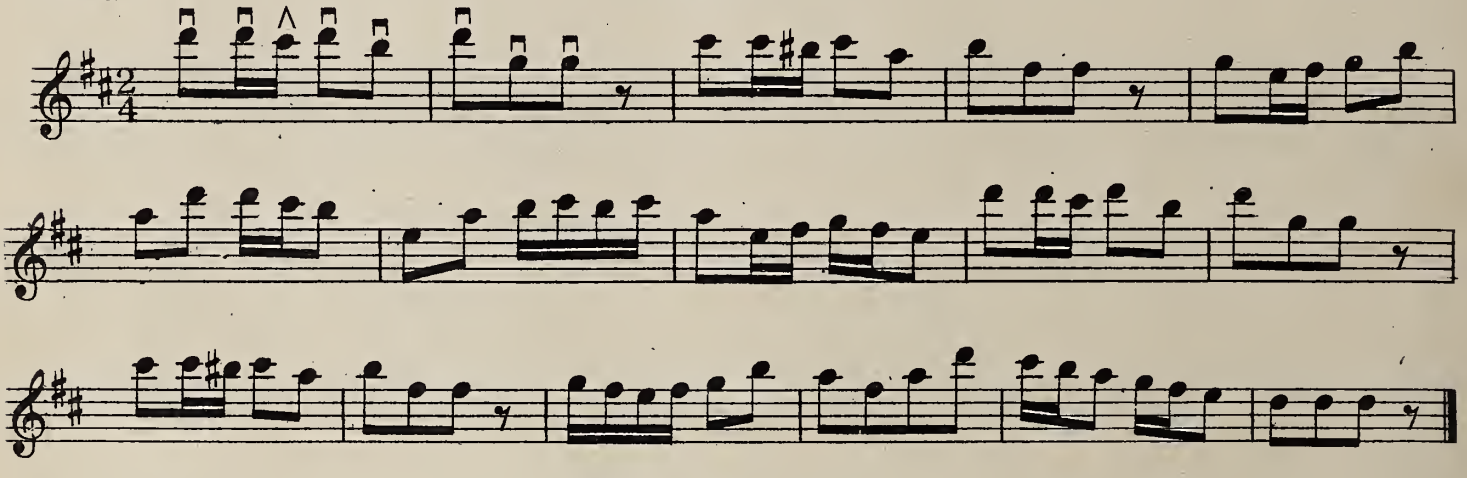
To make even strokes play A on 2nd String in descending scale

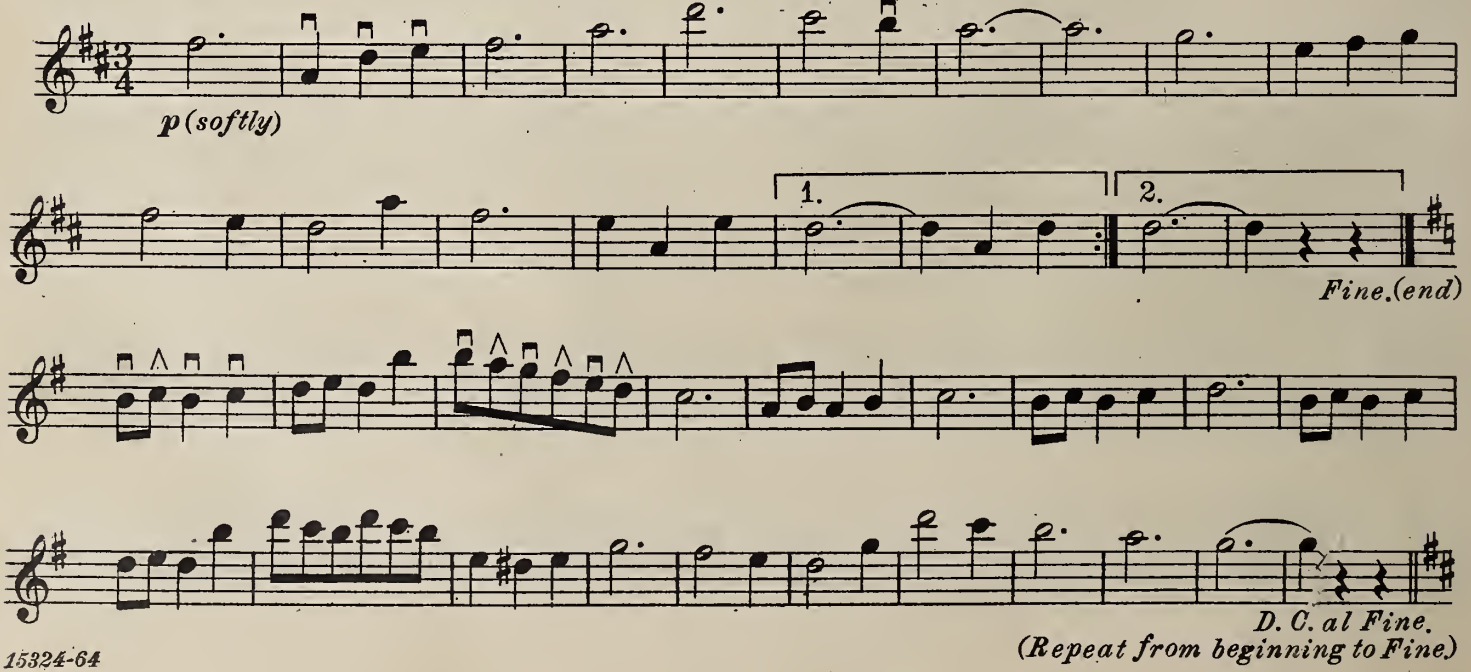
Chords in D Major

Exercise in D Major

Allegro

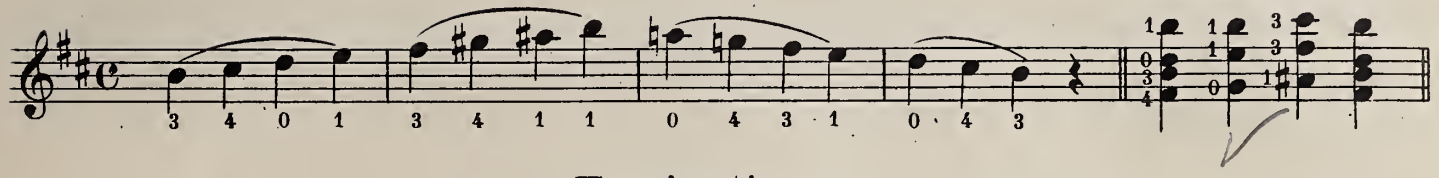


Etude

Polka

Rosalie Waltz

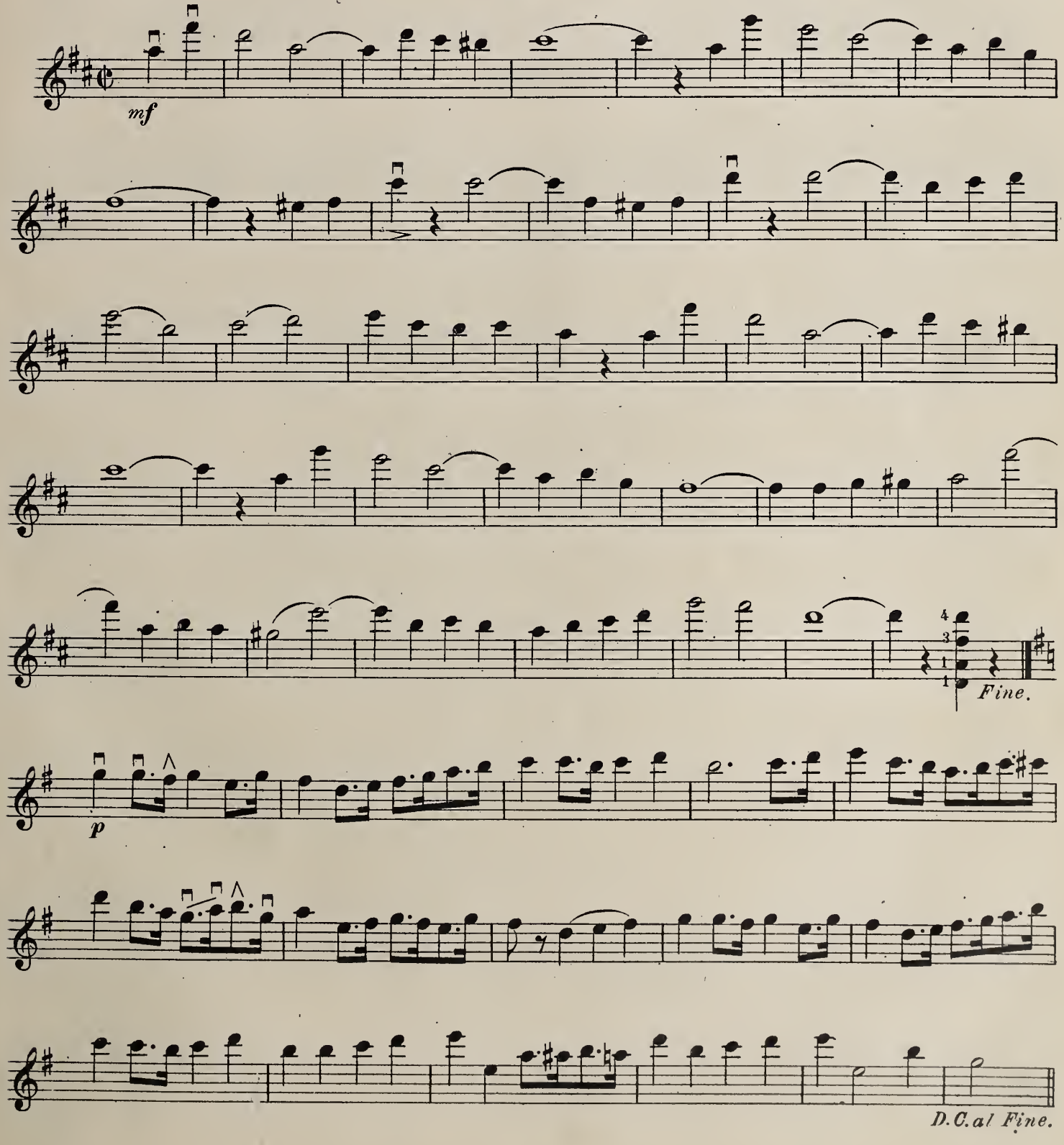


Scale in B Minor

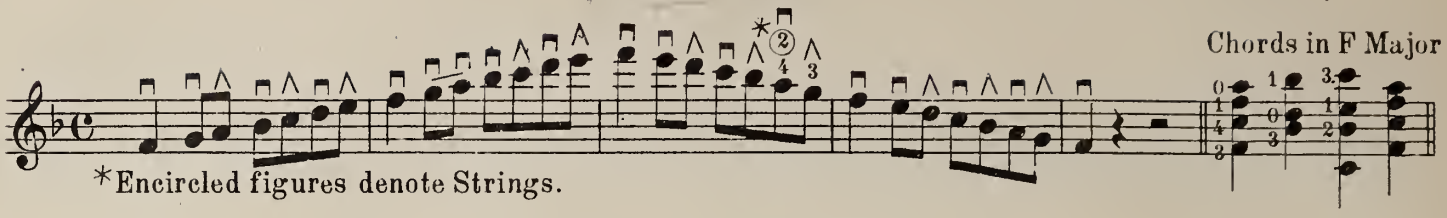


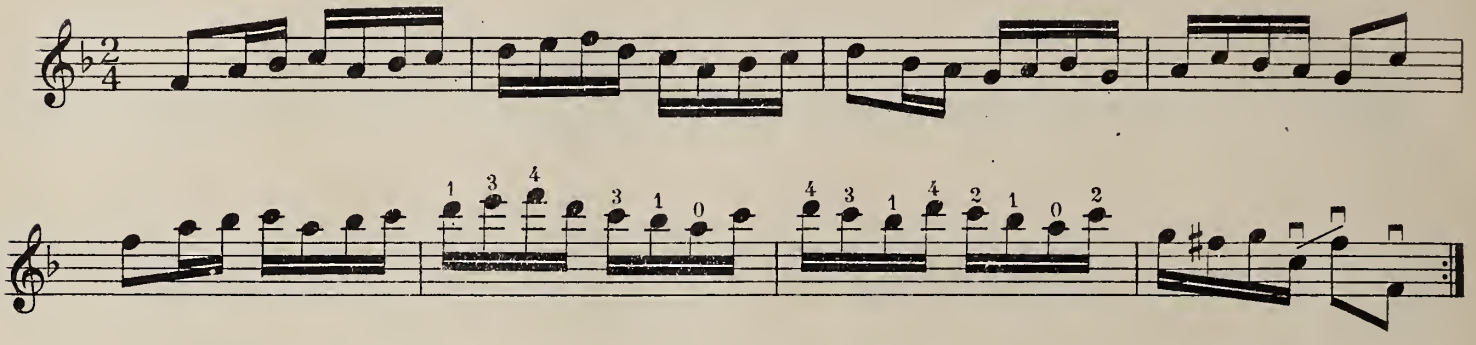
Fascination

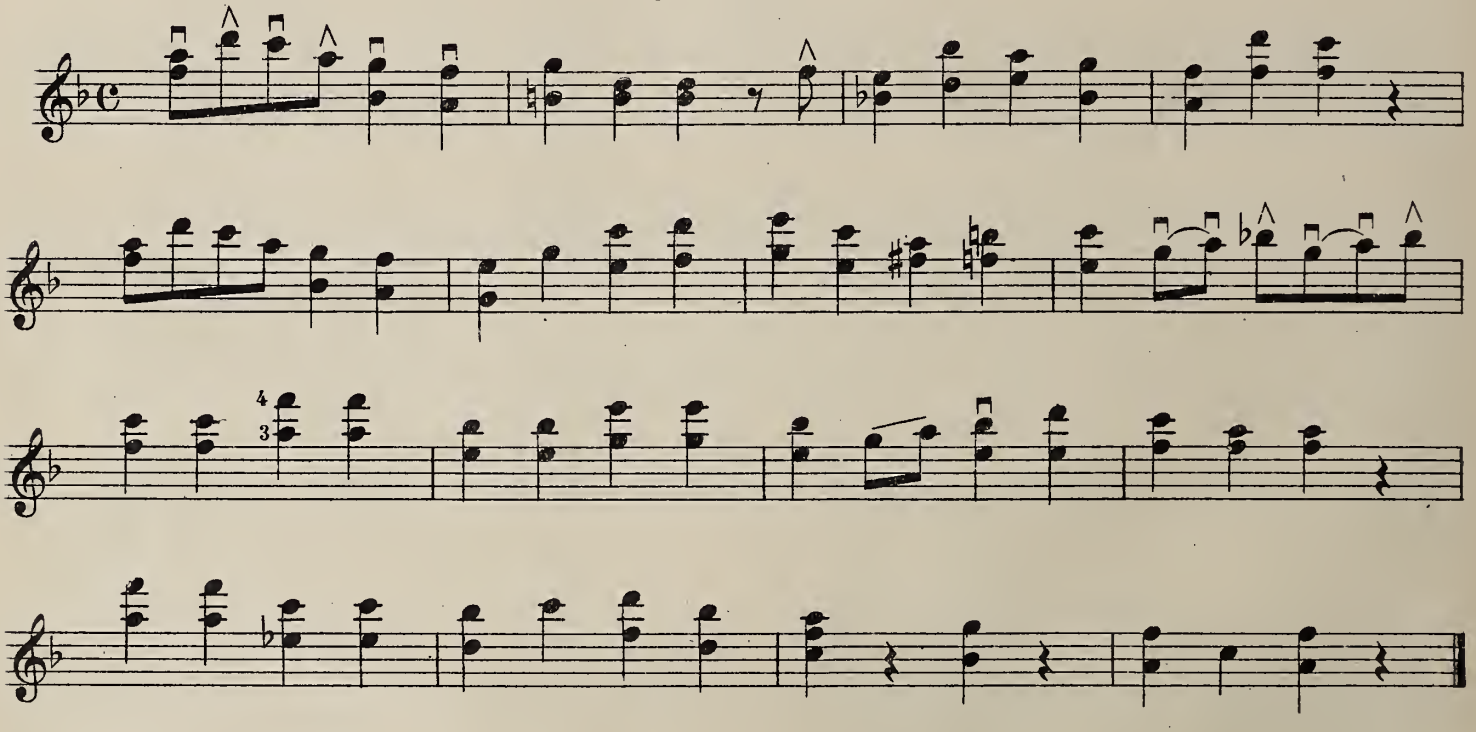
Fox Trot



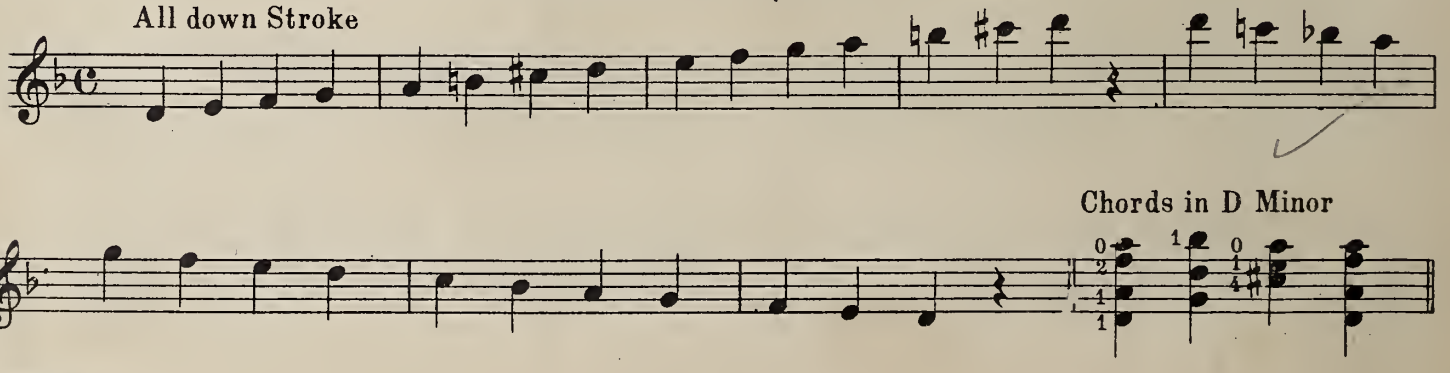
Scale in F Major

B♭ in Signature

*Encircled figures denote Strings.

Exercise in F Major

Melody with Chords



Scale in D Minor

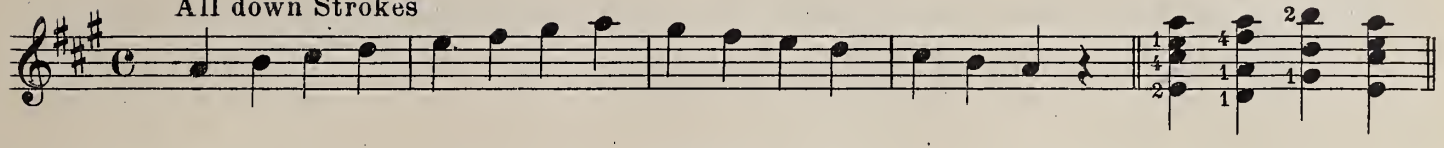


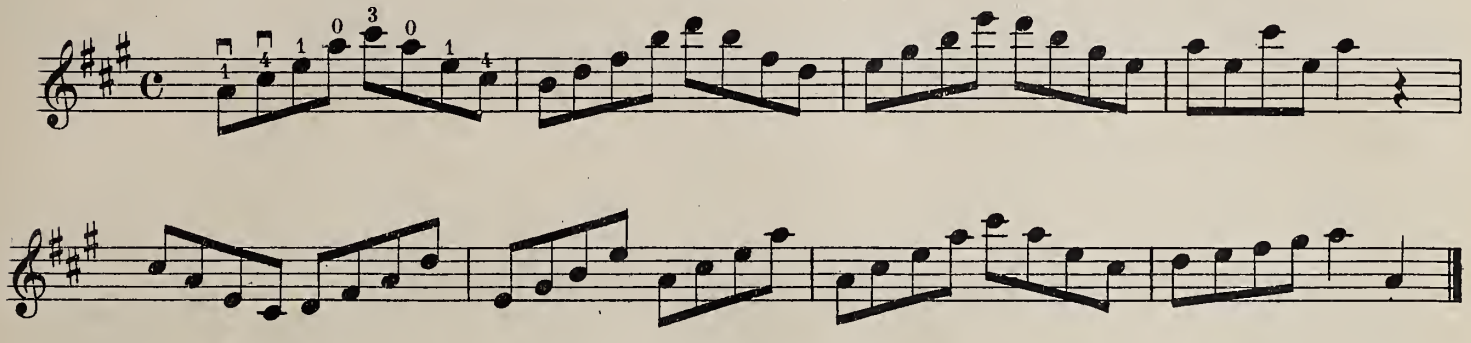
Scale in A Major

F♯ C♯ and G♯ in Signature

All down Strokes

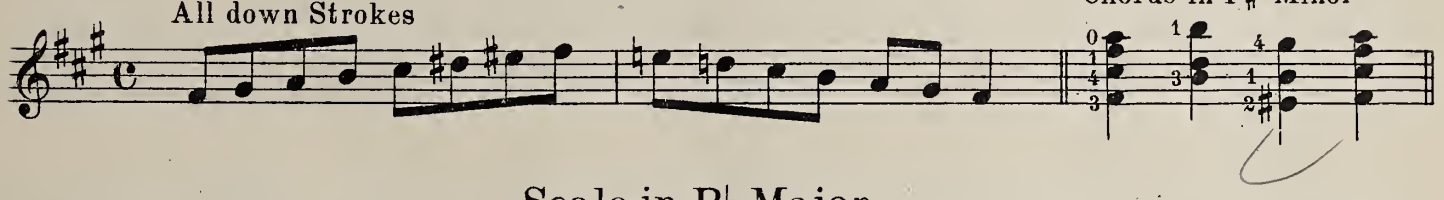
Chords in A Major



Etude

Scale in F♯ Minor

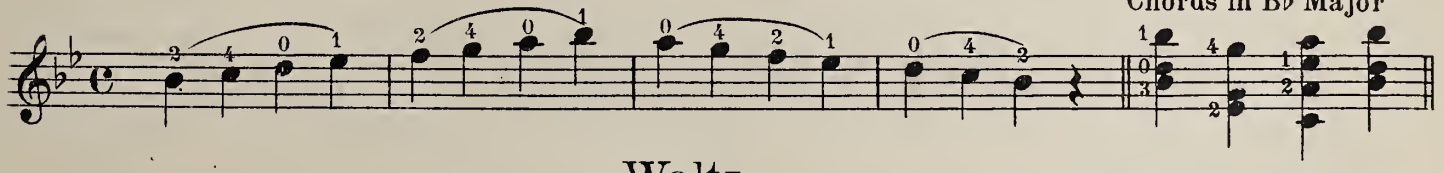
All down Strokes

Chords in F♯ Minor



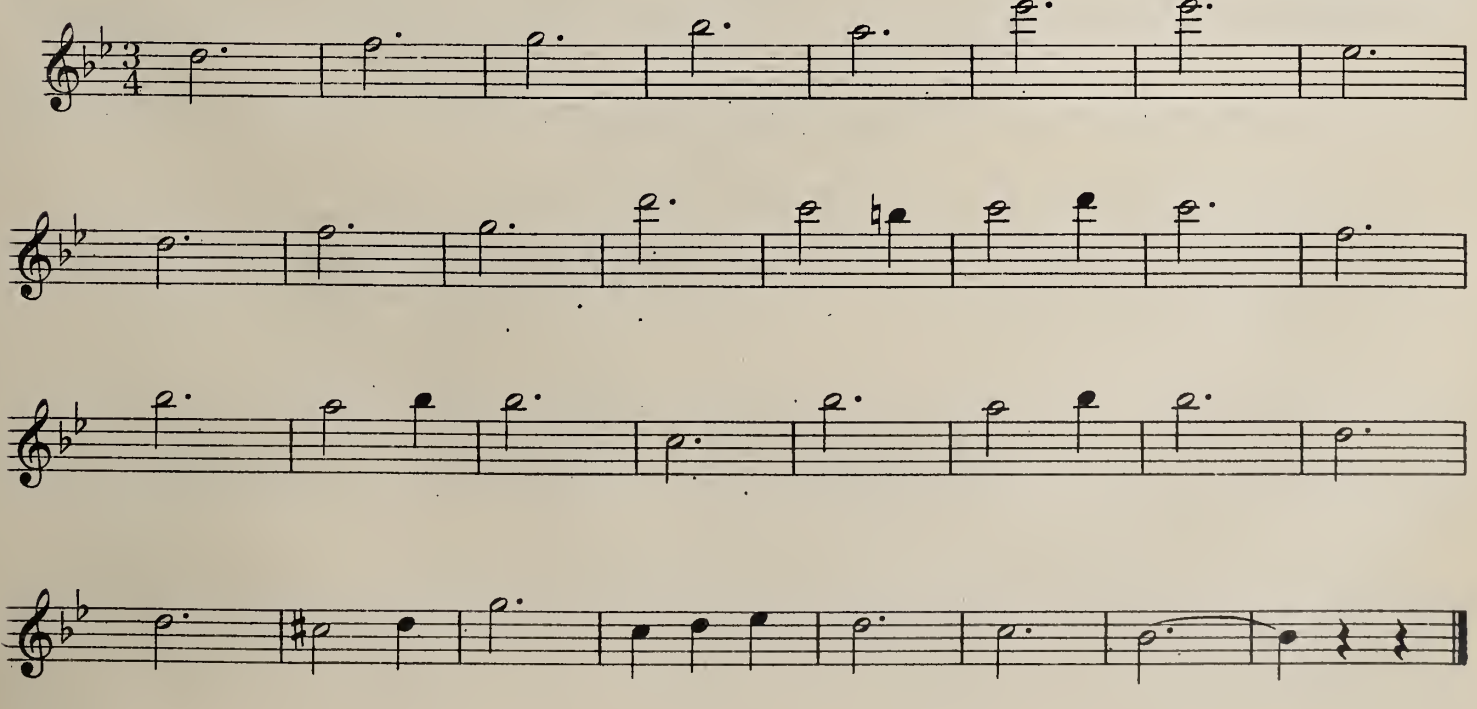
Scale in B♭ Major

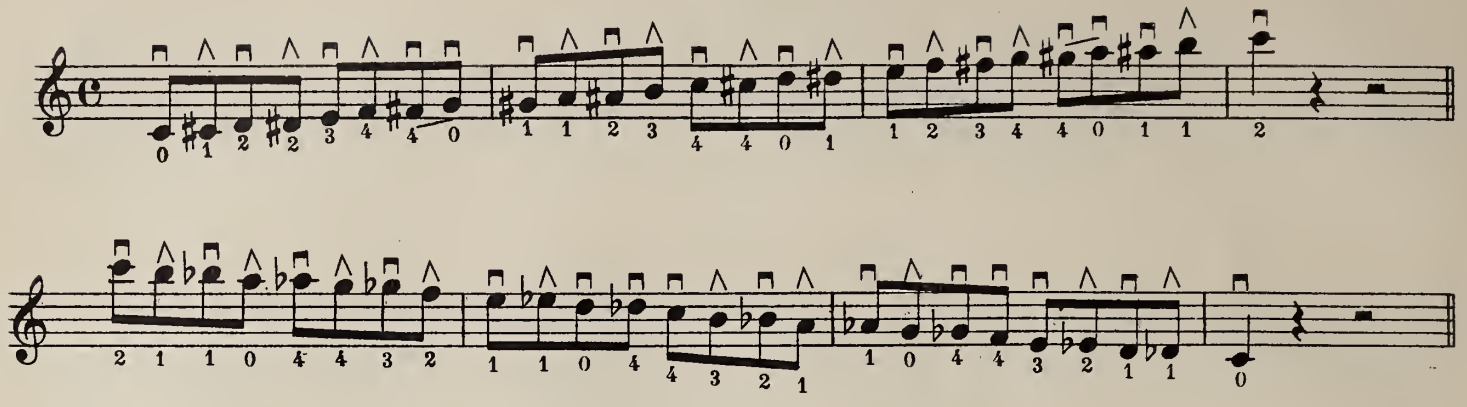
Chords in B♭ Major



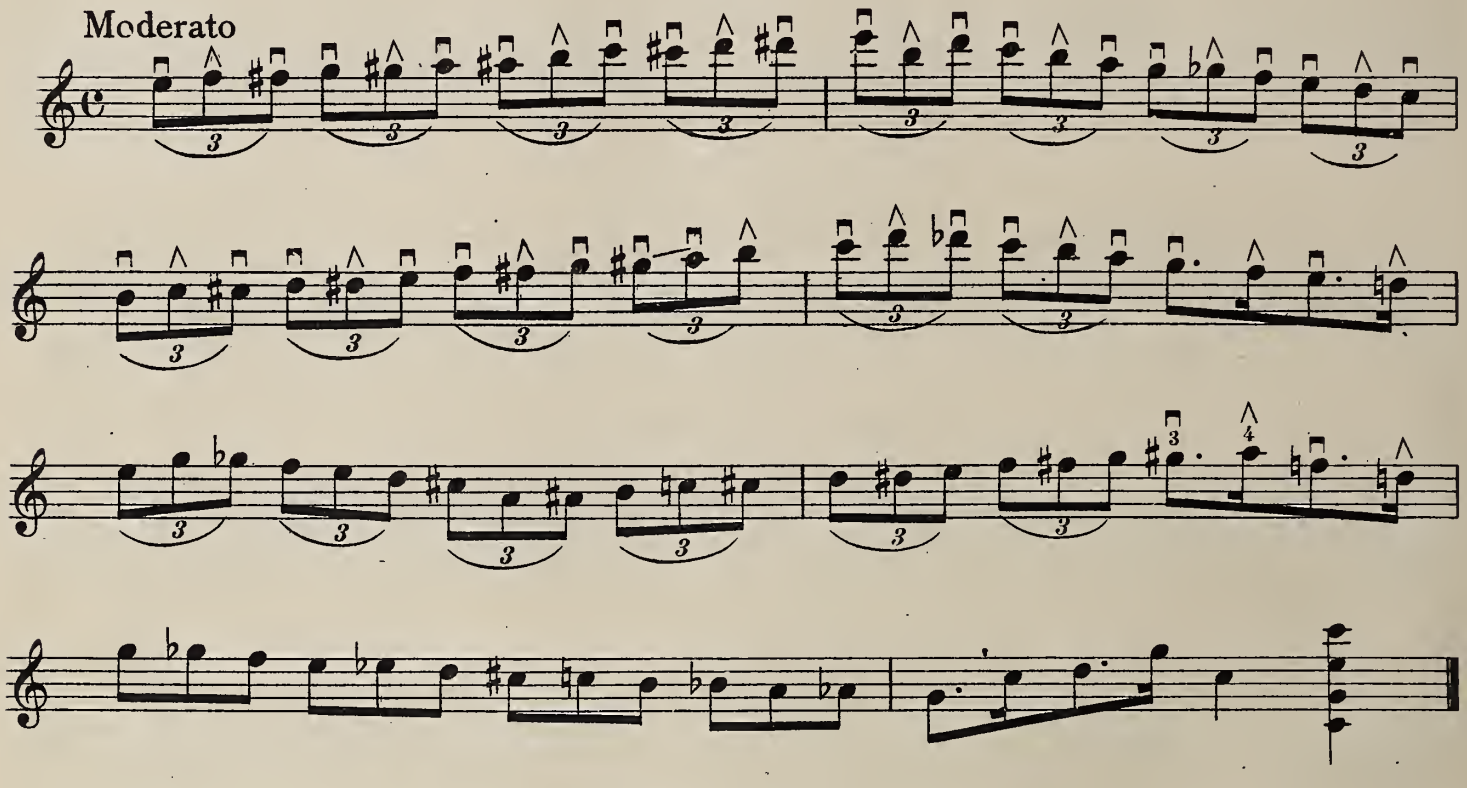
Waltz

CZIBULKA

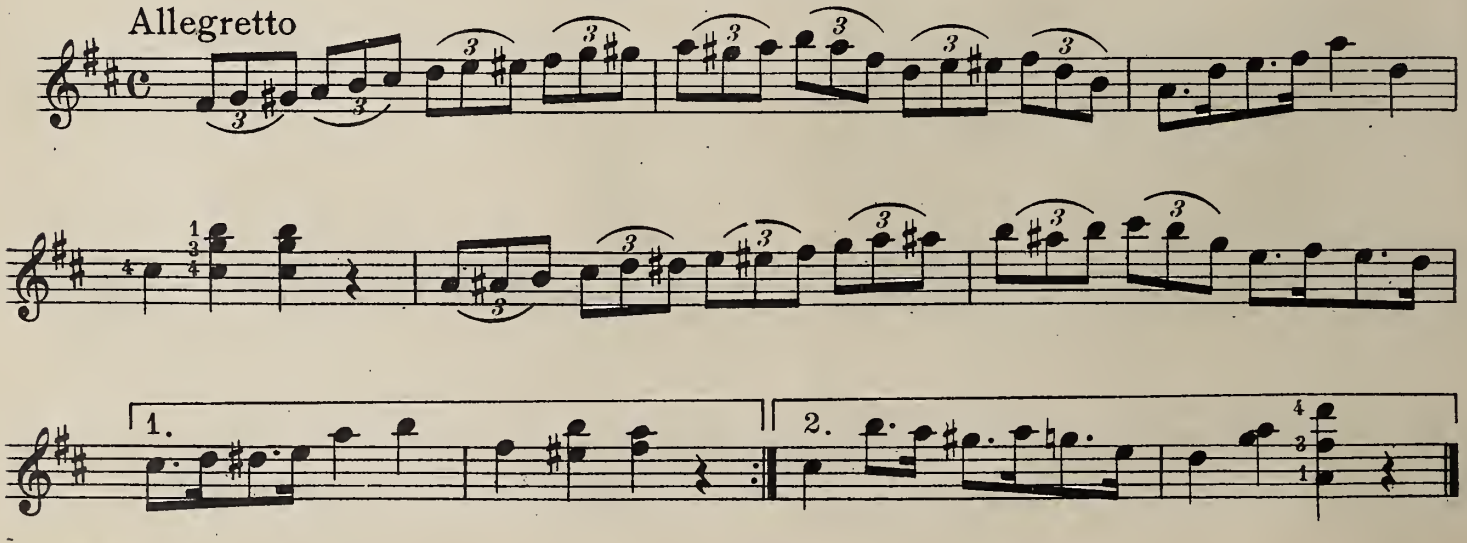


The Chromatic Scale

Etude

Moderato

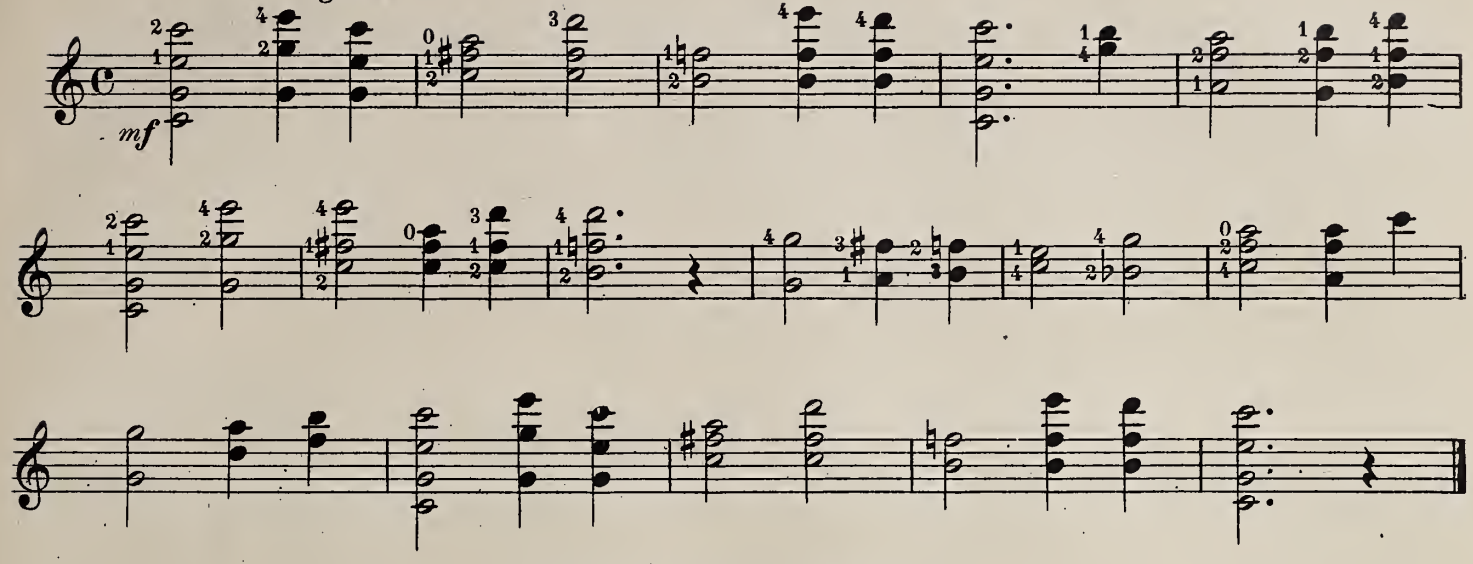


Dance Caprice

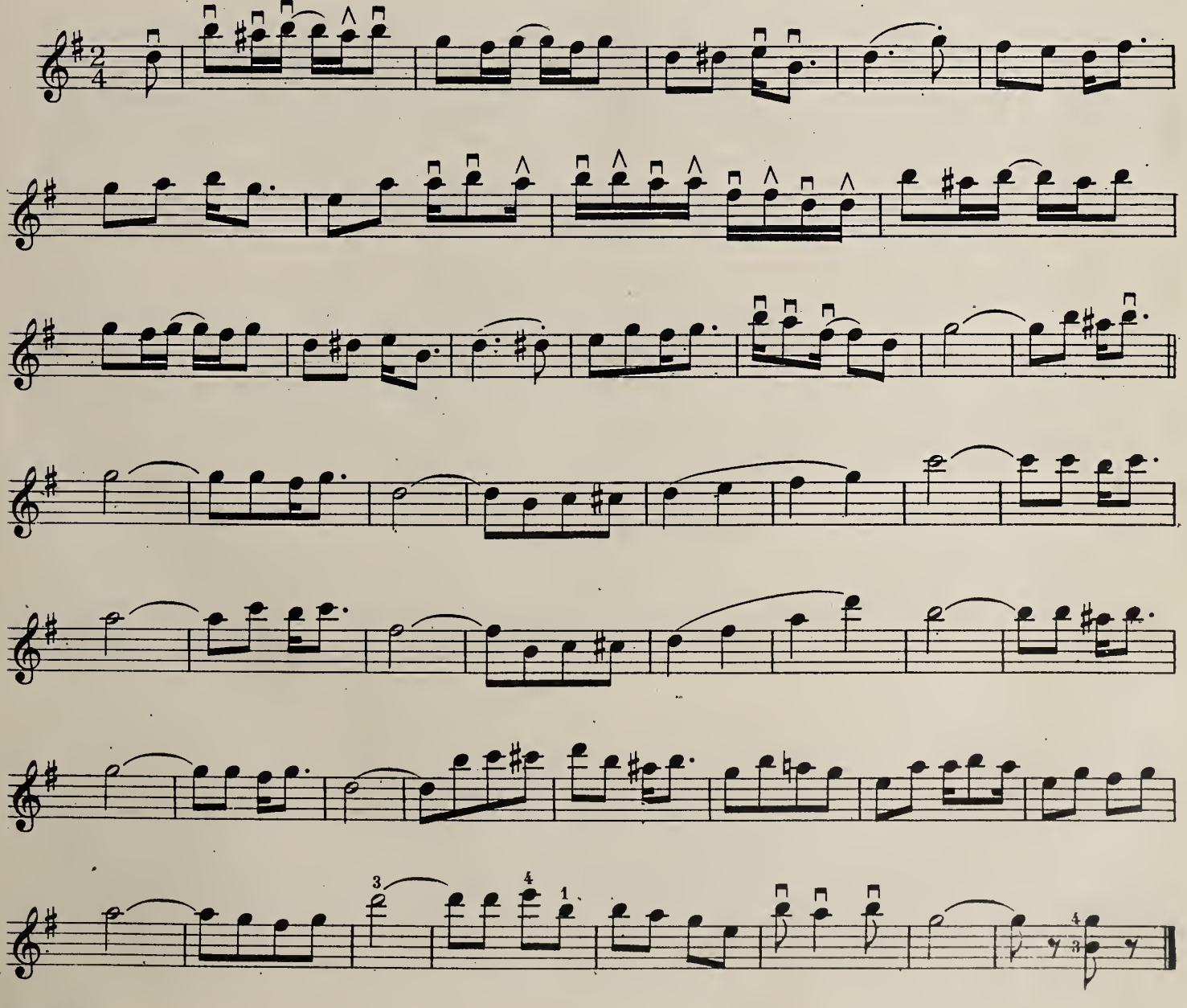
Allegretto

Study in Chords

Tremolo throughout.

mf

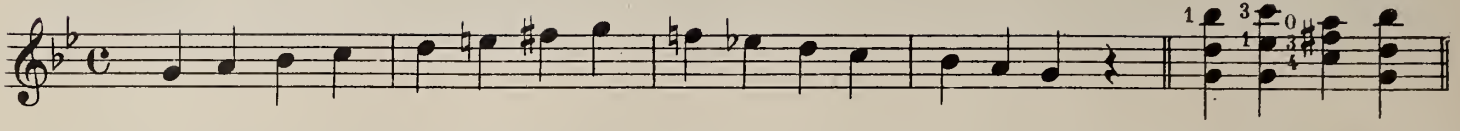


Syncopation Study

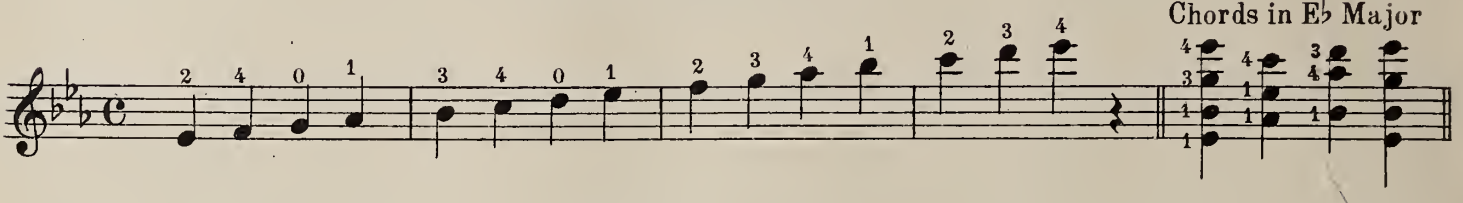


Scale in G Minor

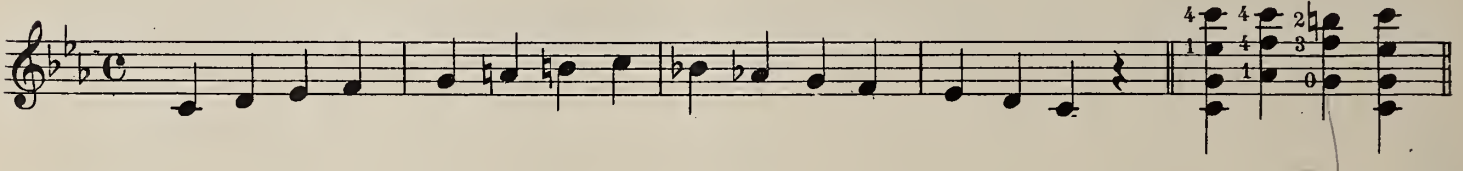
Chords in G Minor



Scale in E♭ Major

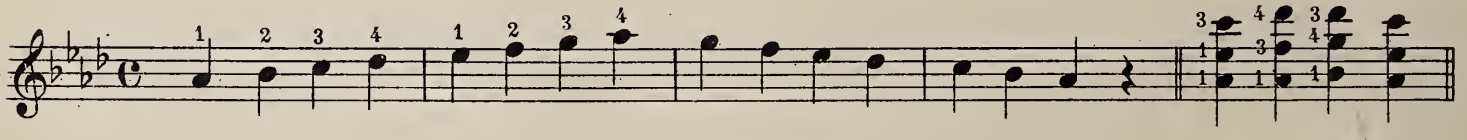
Chords in E♭ Major

Scale in C Minor

Chords in C Minor



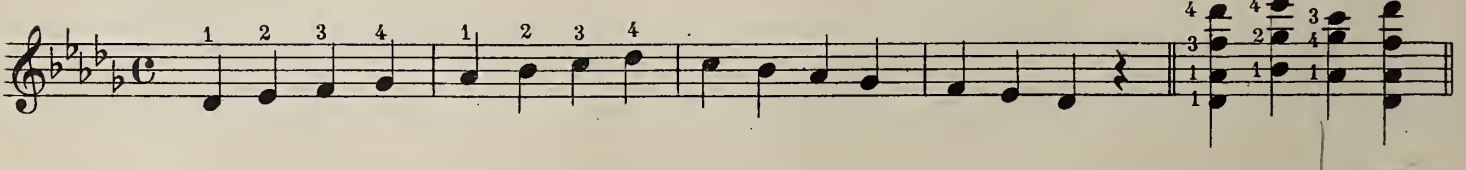
Scale in A♭ Major

Chords in A♭ Major



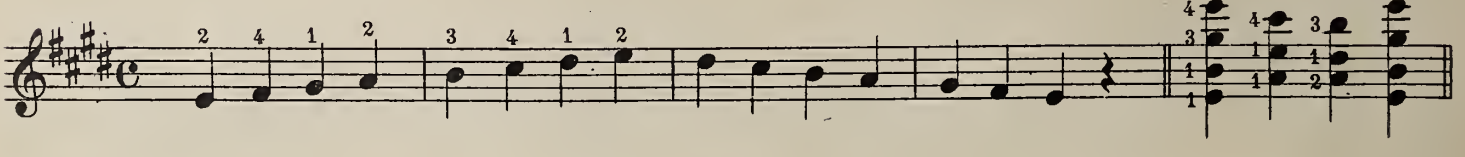
Scale in D♭ Major

Chords in D♭ Major



Scale in E Major

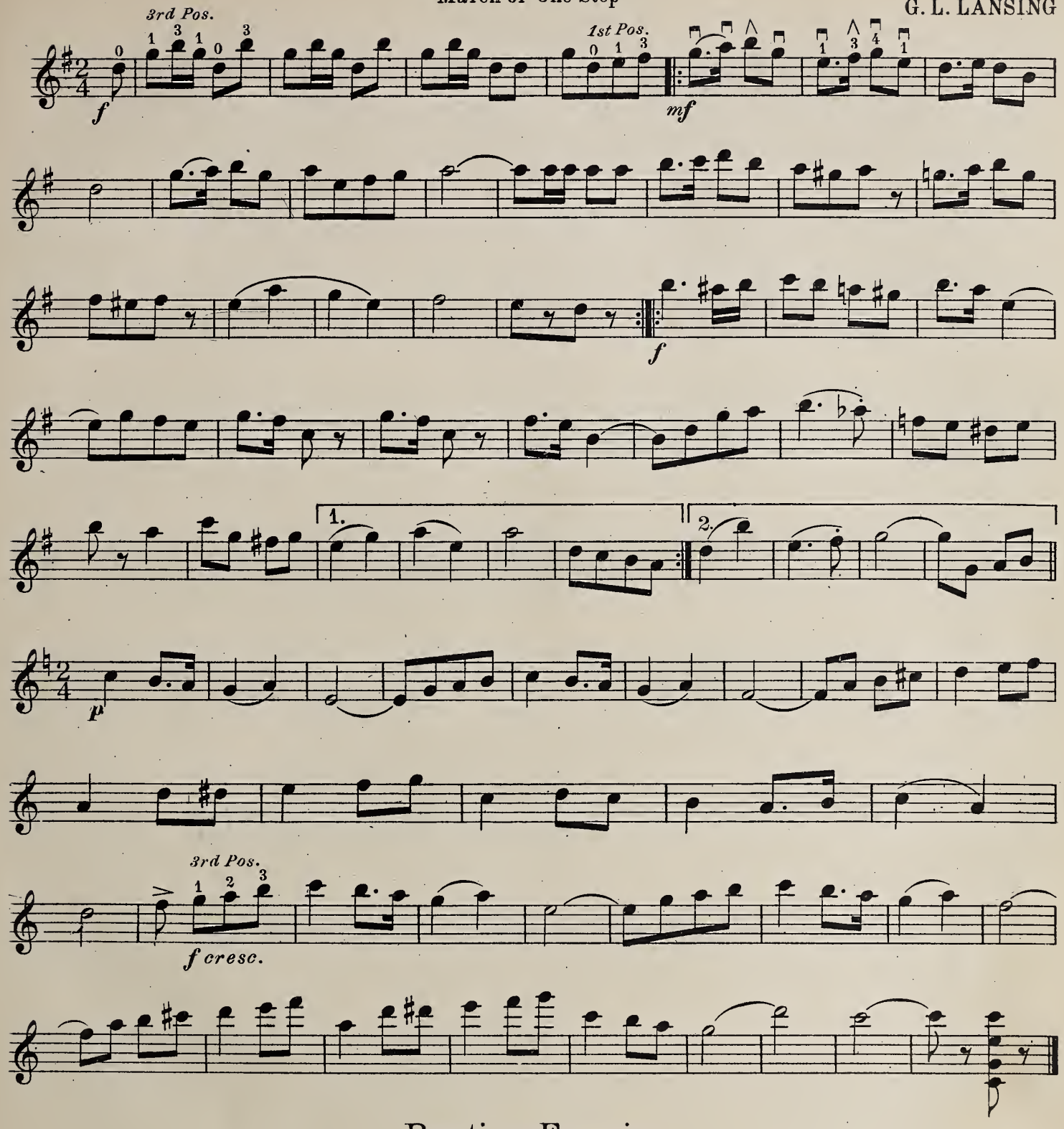
Chords in E Major



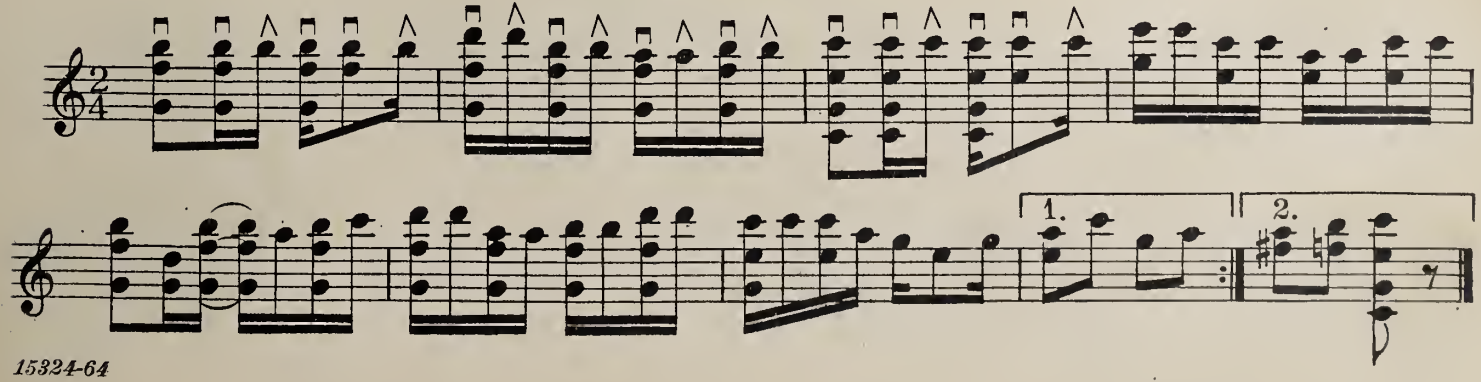
The Cadet's Dream

March or One Step

G. L. LANSING



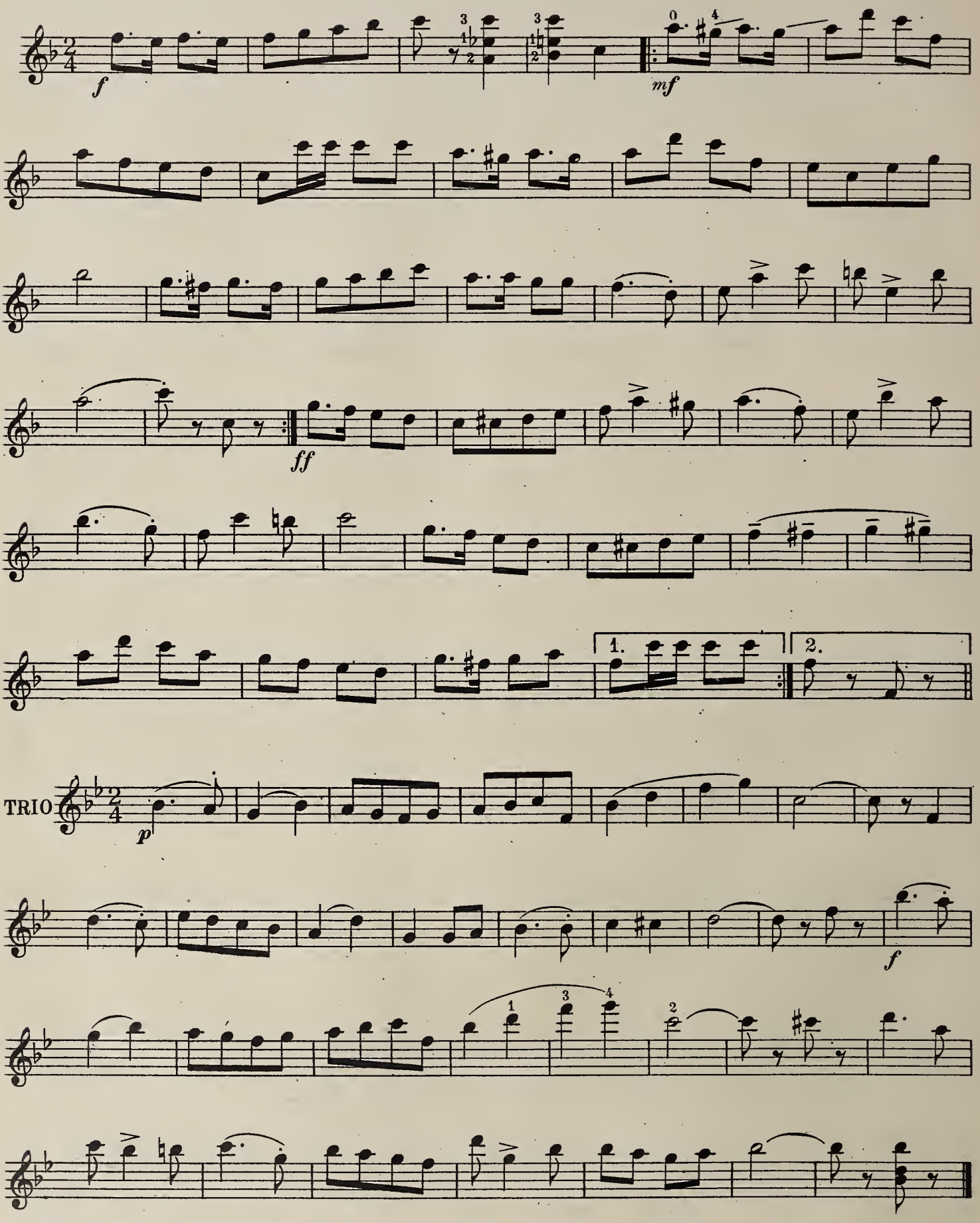
Ragtime Exercise



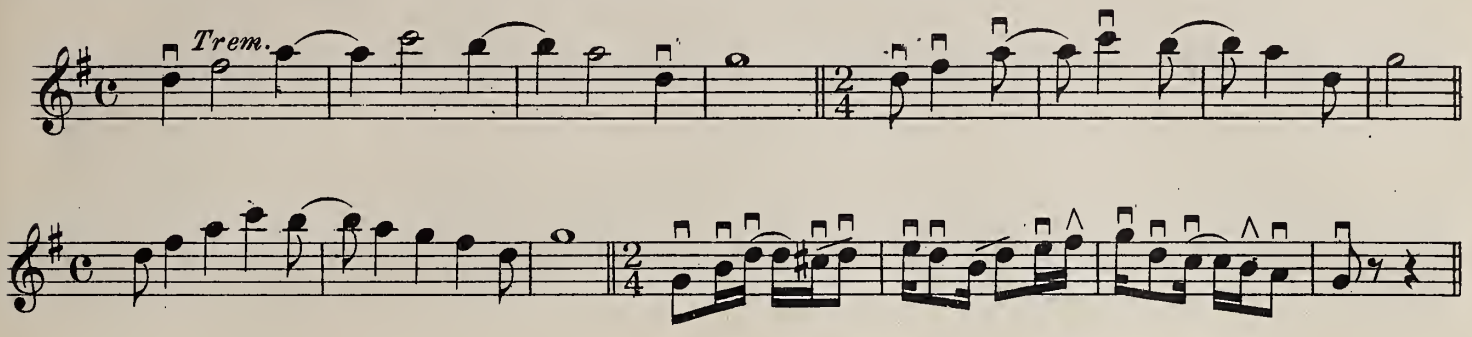
Escort

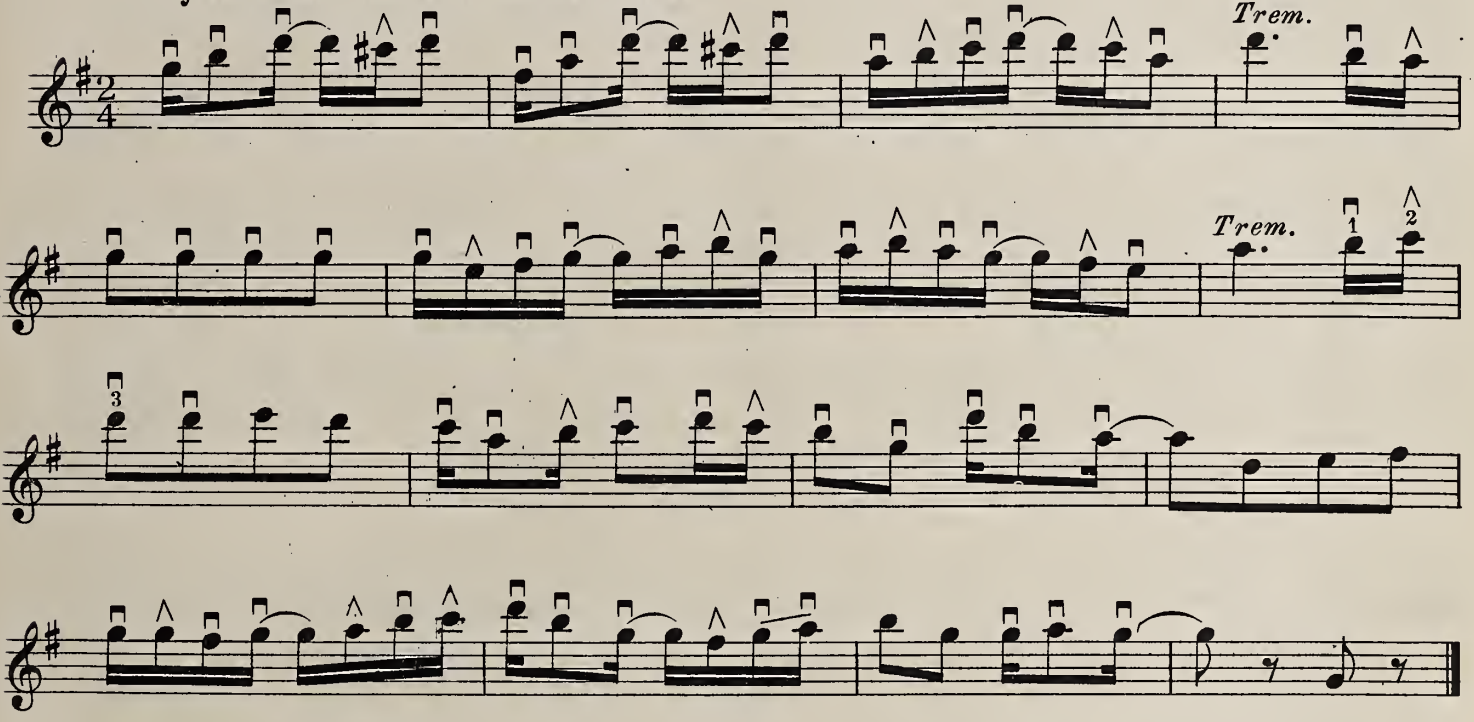
March or One Step

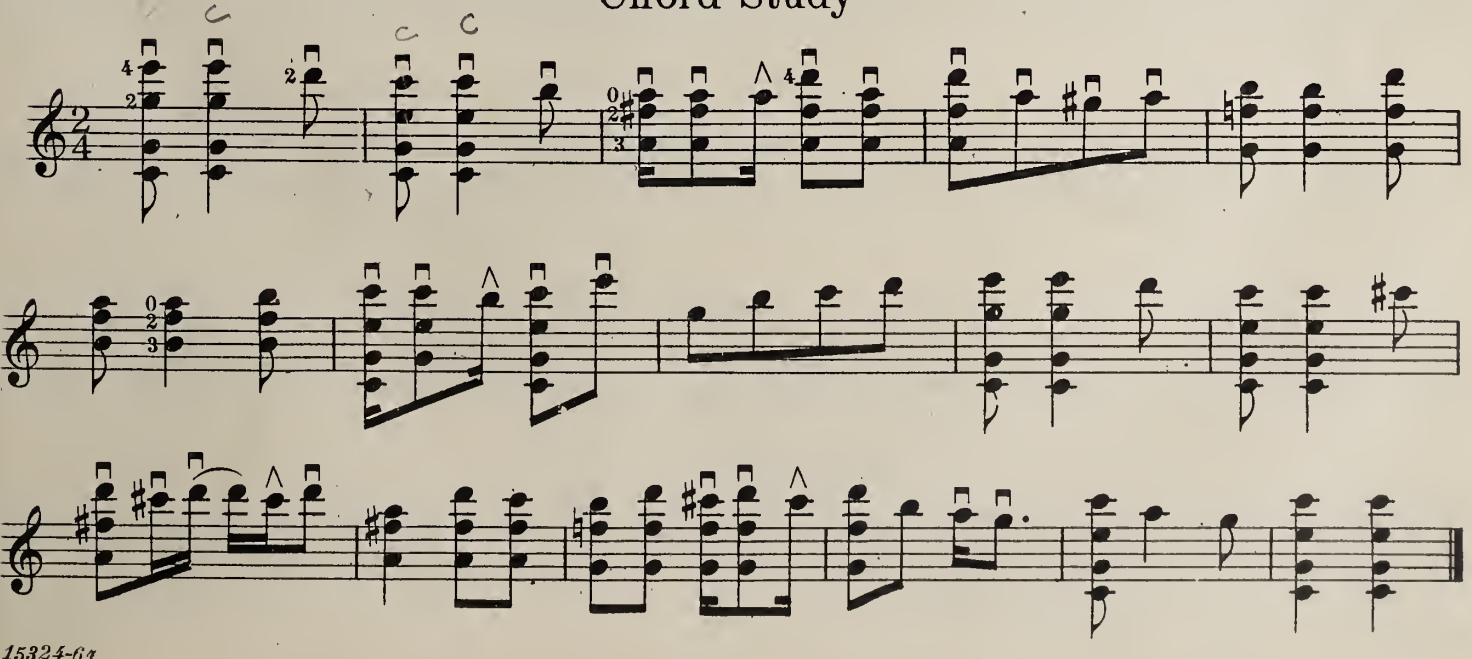
G. L. LANSING



Examples in Syncopation

When the accent is changed so that it falls on an unaccented part of a bar it is called syncopation. The term ragtime is commonly applied to the syncopated parts in dance music.

Etude

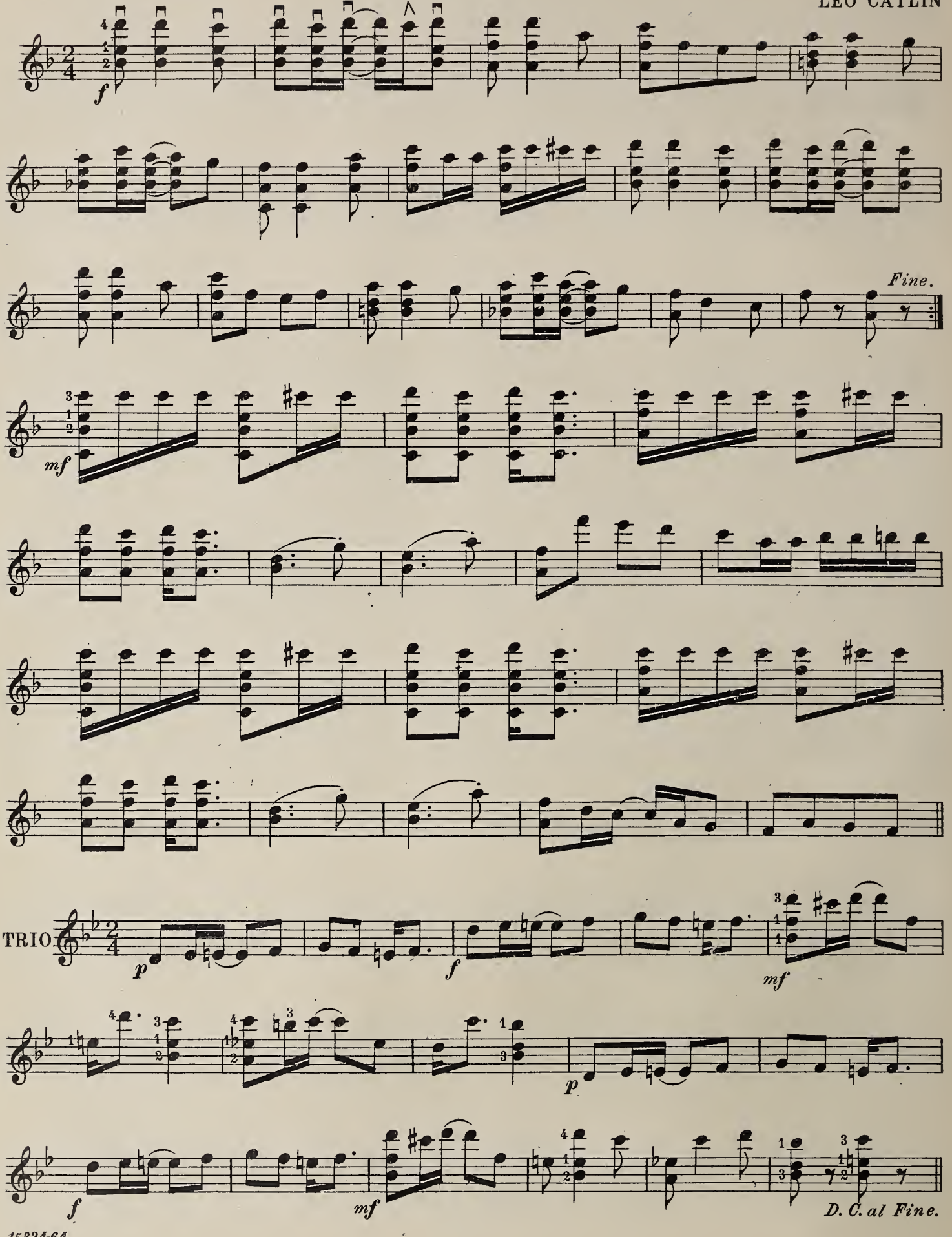
Pay strict attention to the stroke marks.

Chord Study



The Invincible Rag

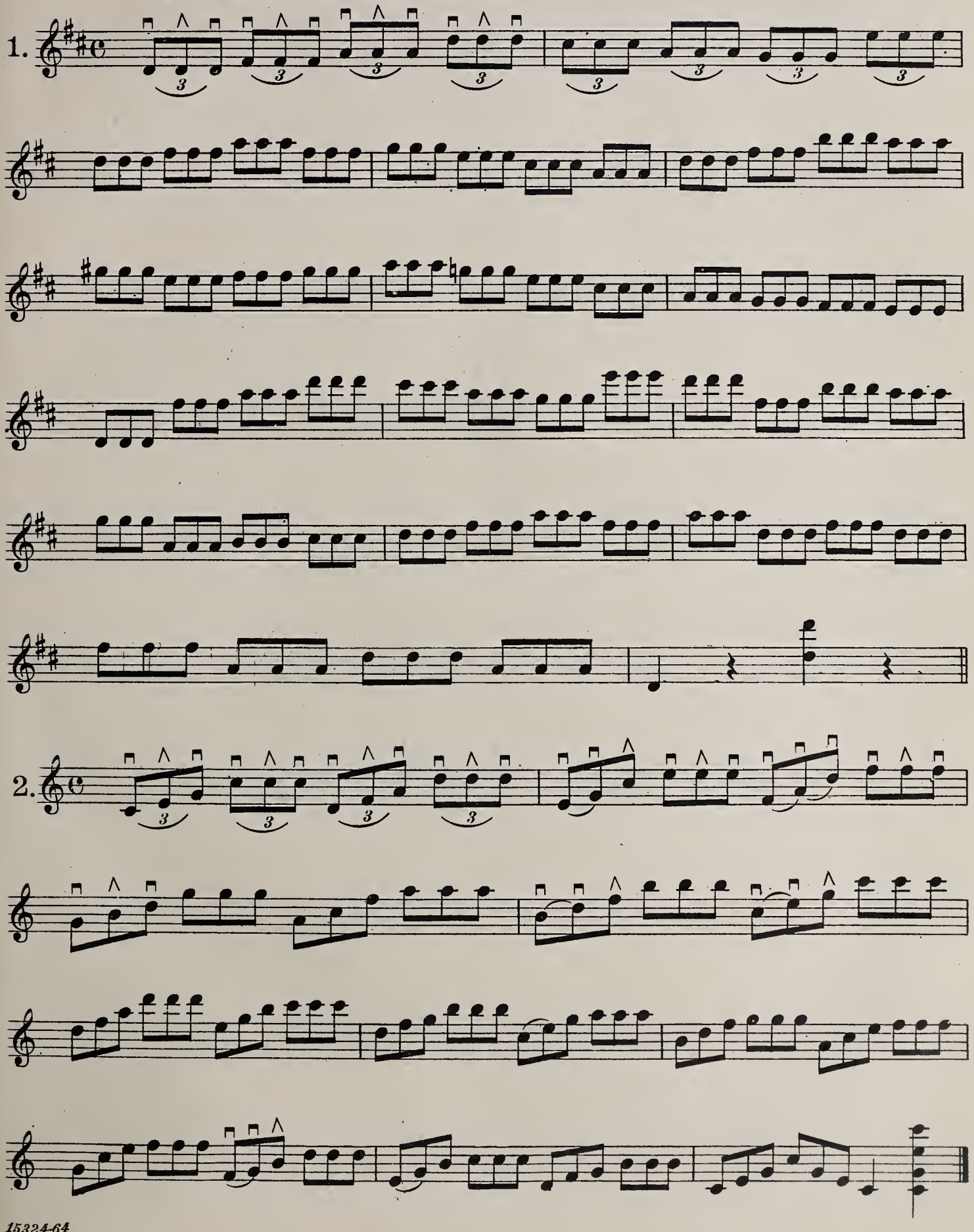
Rather Slow

LEO CATLIN

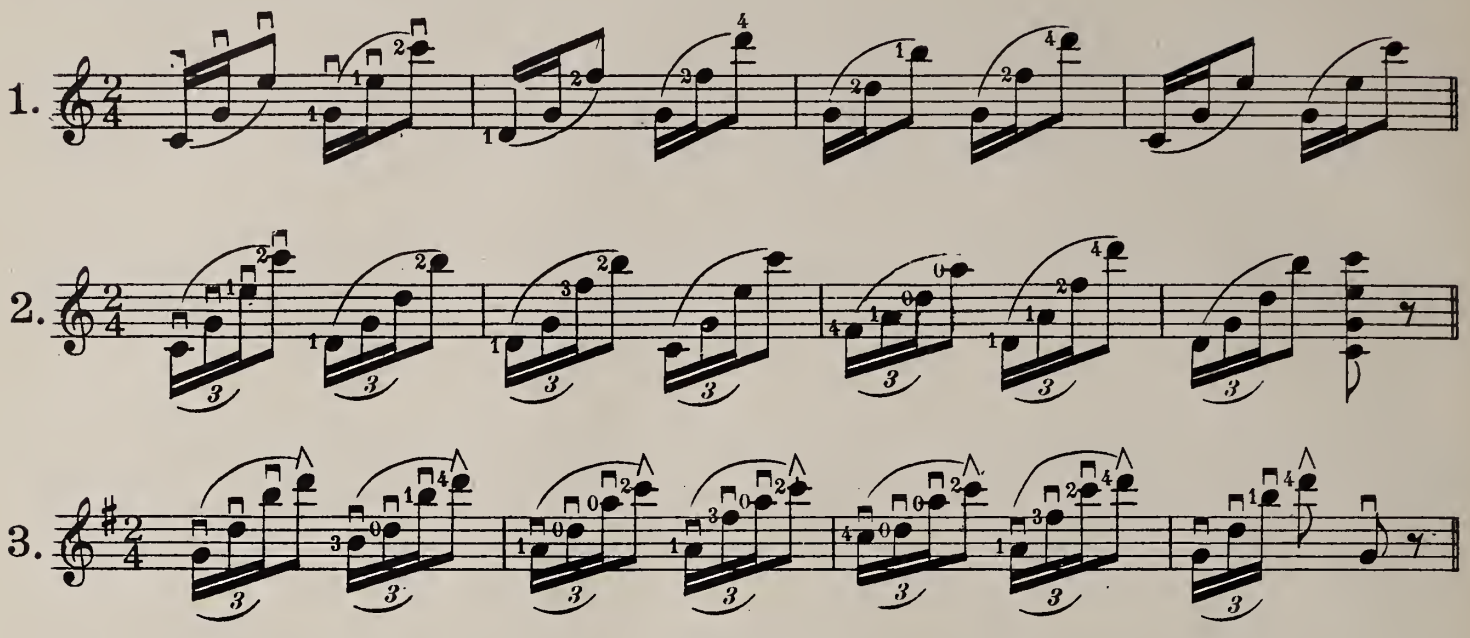


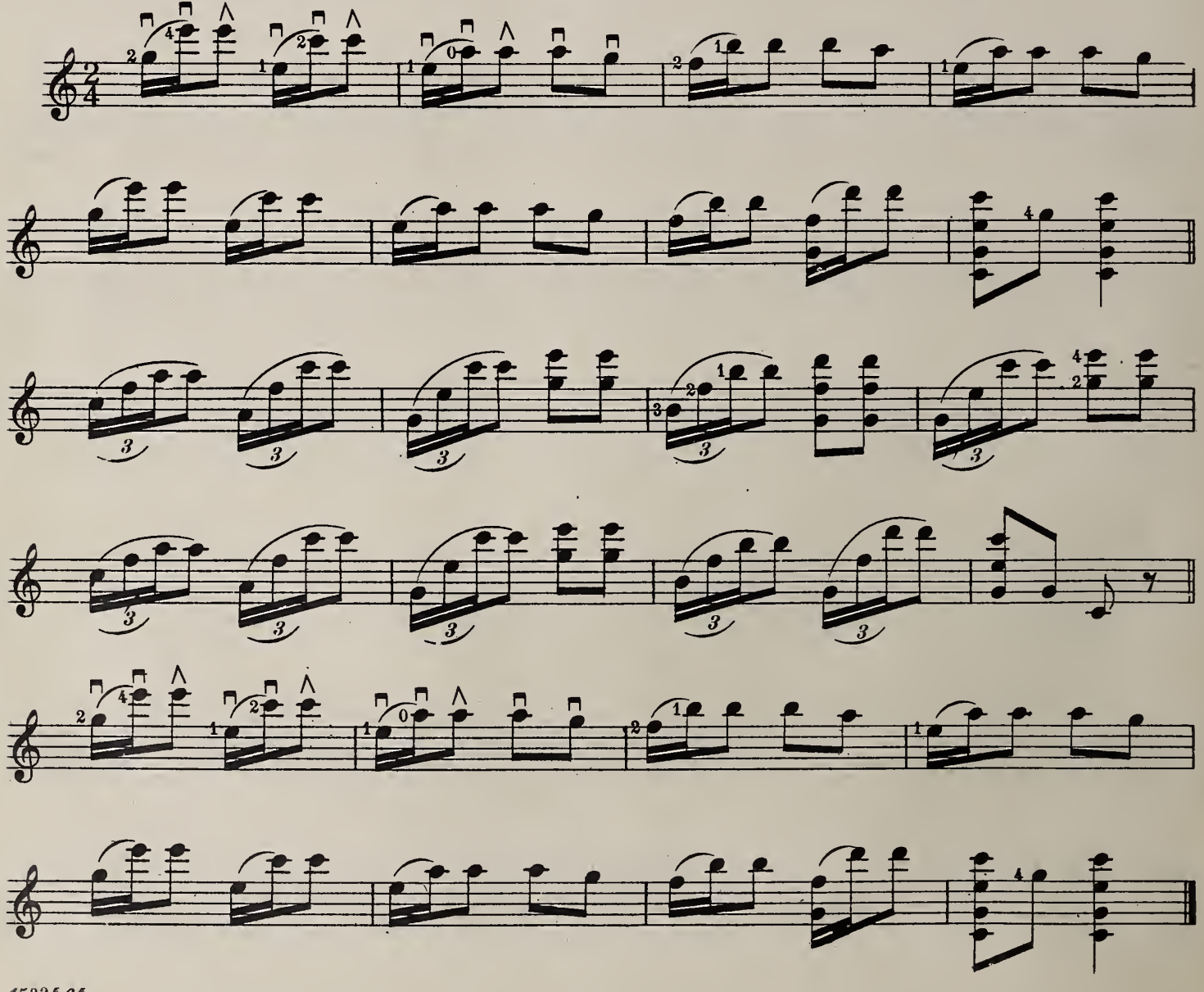
Studies In Triplets

Begin first note of each triplet down stroke.

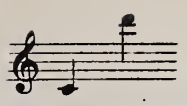


Exercises in Gliding (Coulé)

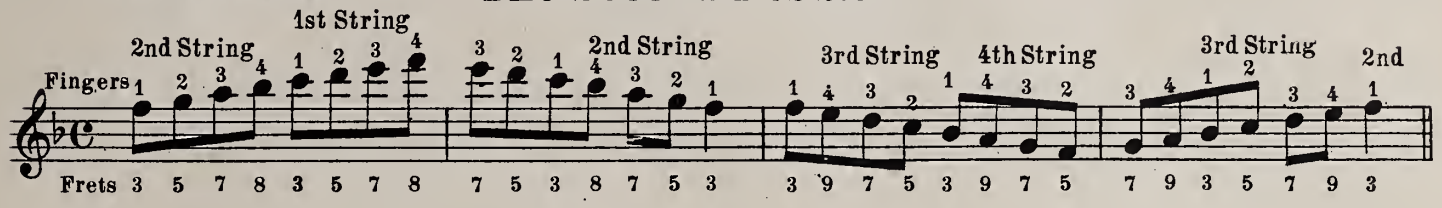
The plectrum should pass smoothly over the slurred notes.

Etude

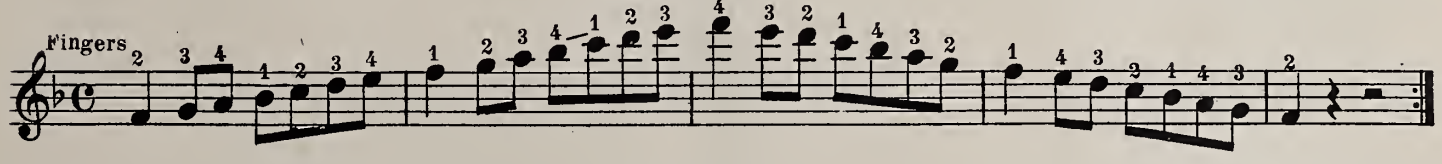
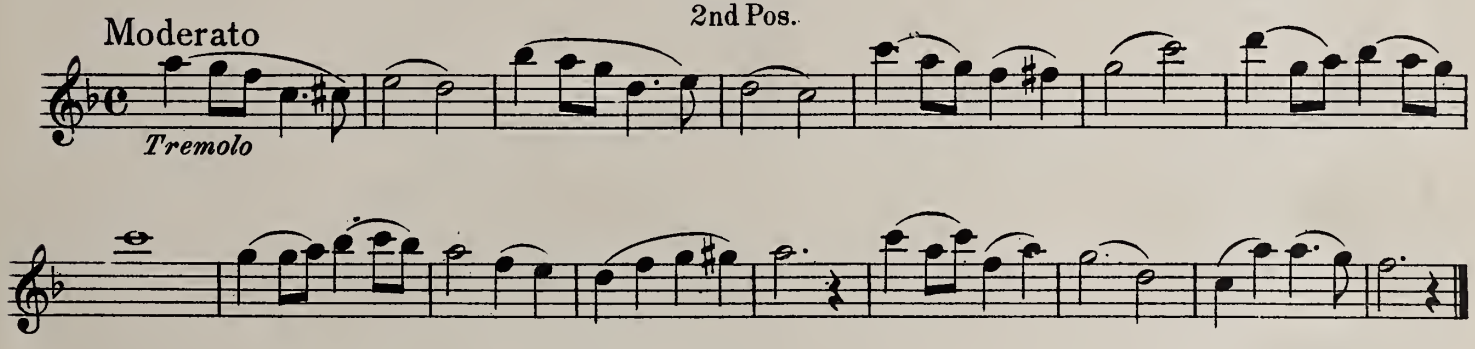


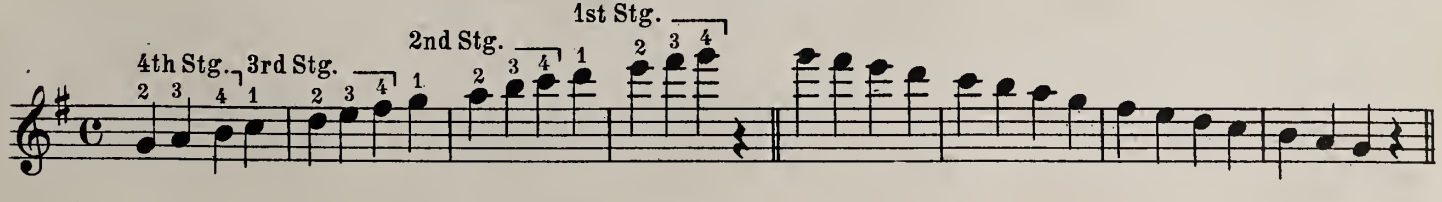
The Positions

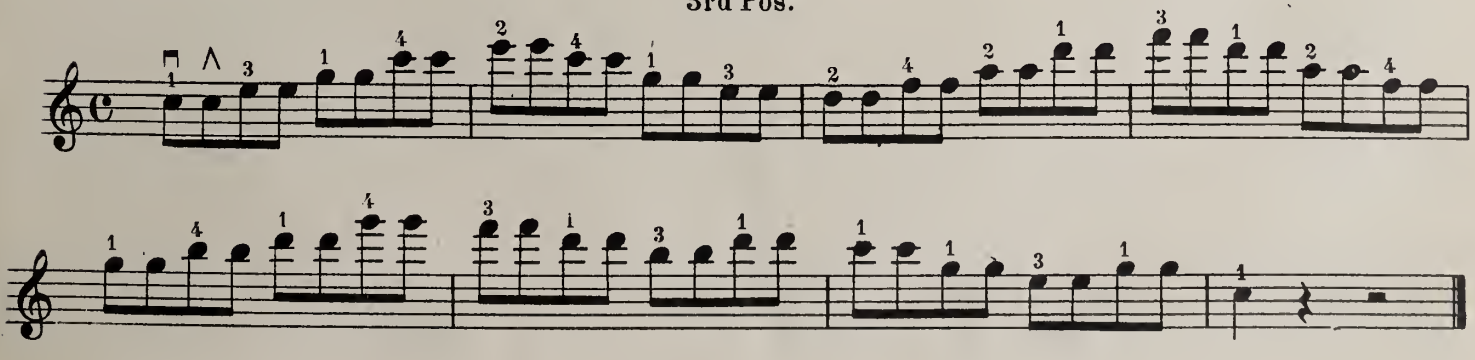
The compass of the Tenor-Banjo in the first position extends from C to upper D.  When playing in the upper register it is often found more convenient to make the lower notes on the 2nd, 3rd and 4th strings without changing the position of the left hand.

The Second Position


All down stroke
1st String
2nd String
2nd String
3rd String
4th String
3rd String
2nd
Fingers
Frets 3 5 7 8 3 5 7 8 7 5 3 8 7 5 3 3 9 7 5 3 9 7 5 7 9 3 5 7 9 3

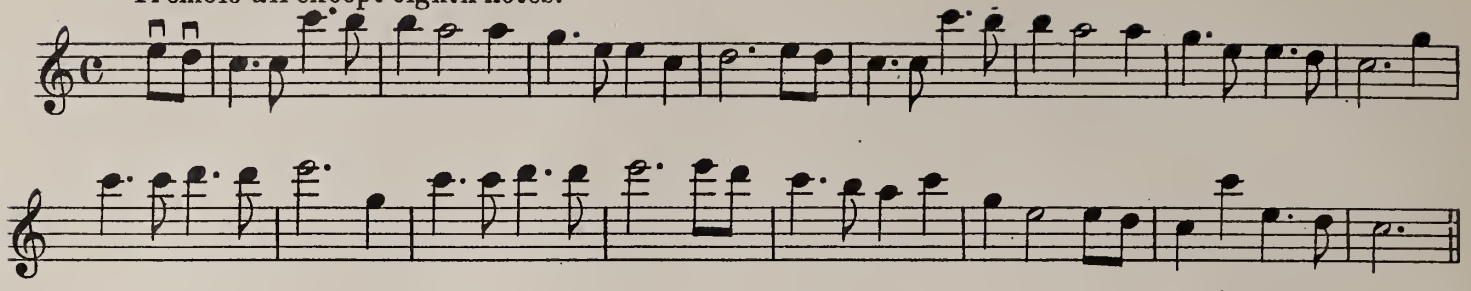
Exercise

Melody

Third Position



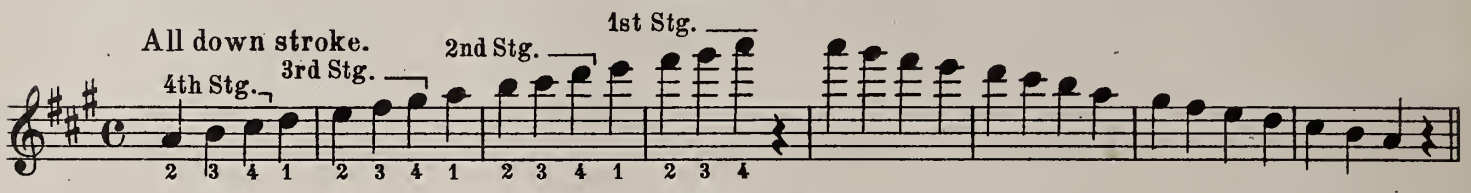
Etude

Annie Laurie

Third Pos.

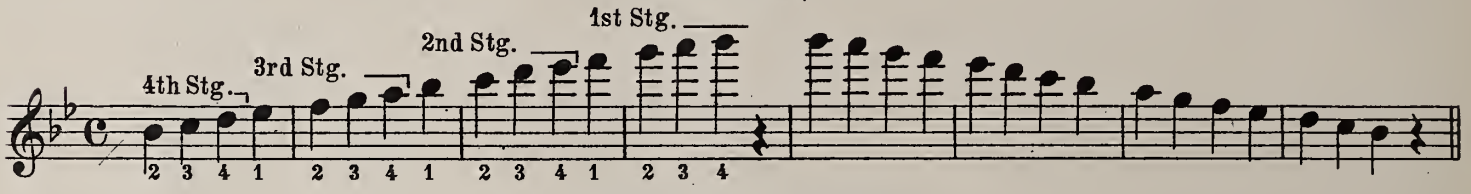
Tremolo all except eighth notes.



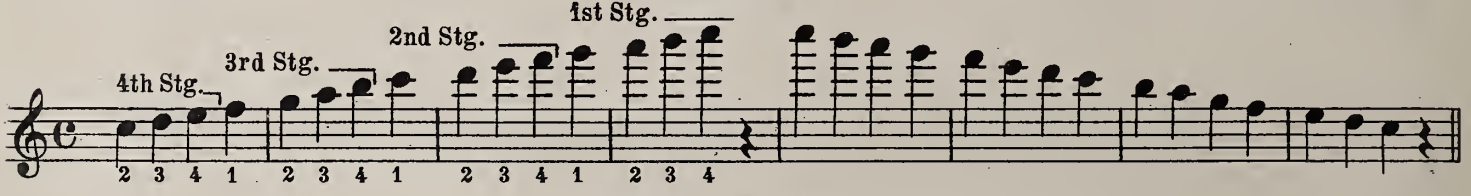
Scale in A Major

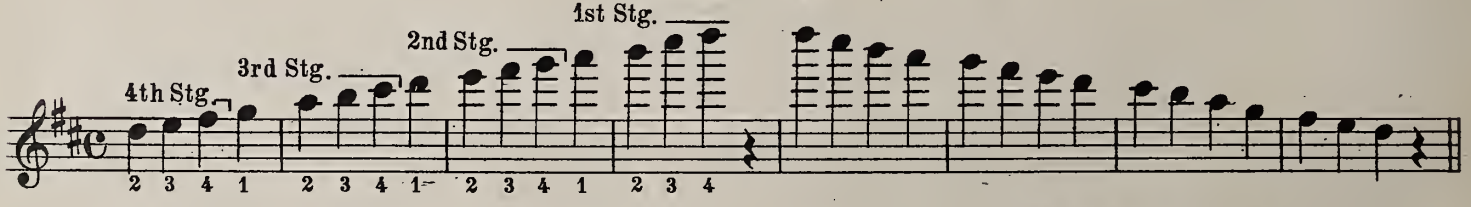
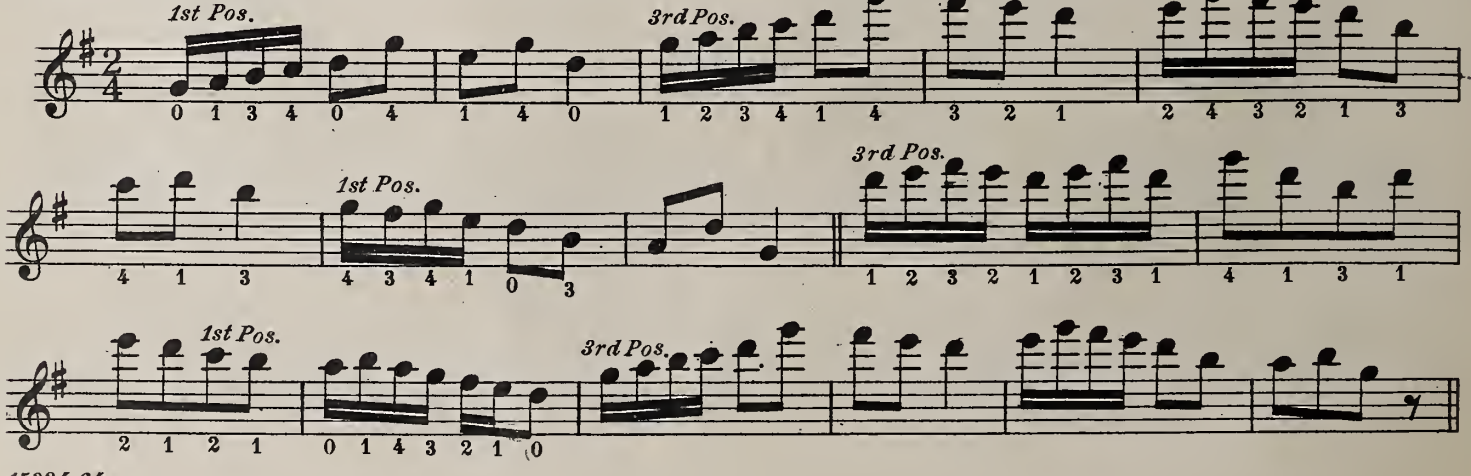
Fourth Pos.

Scale in B♭ Major

Fifth Pos.

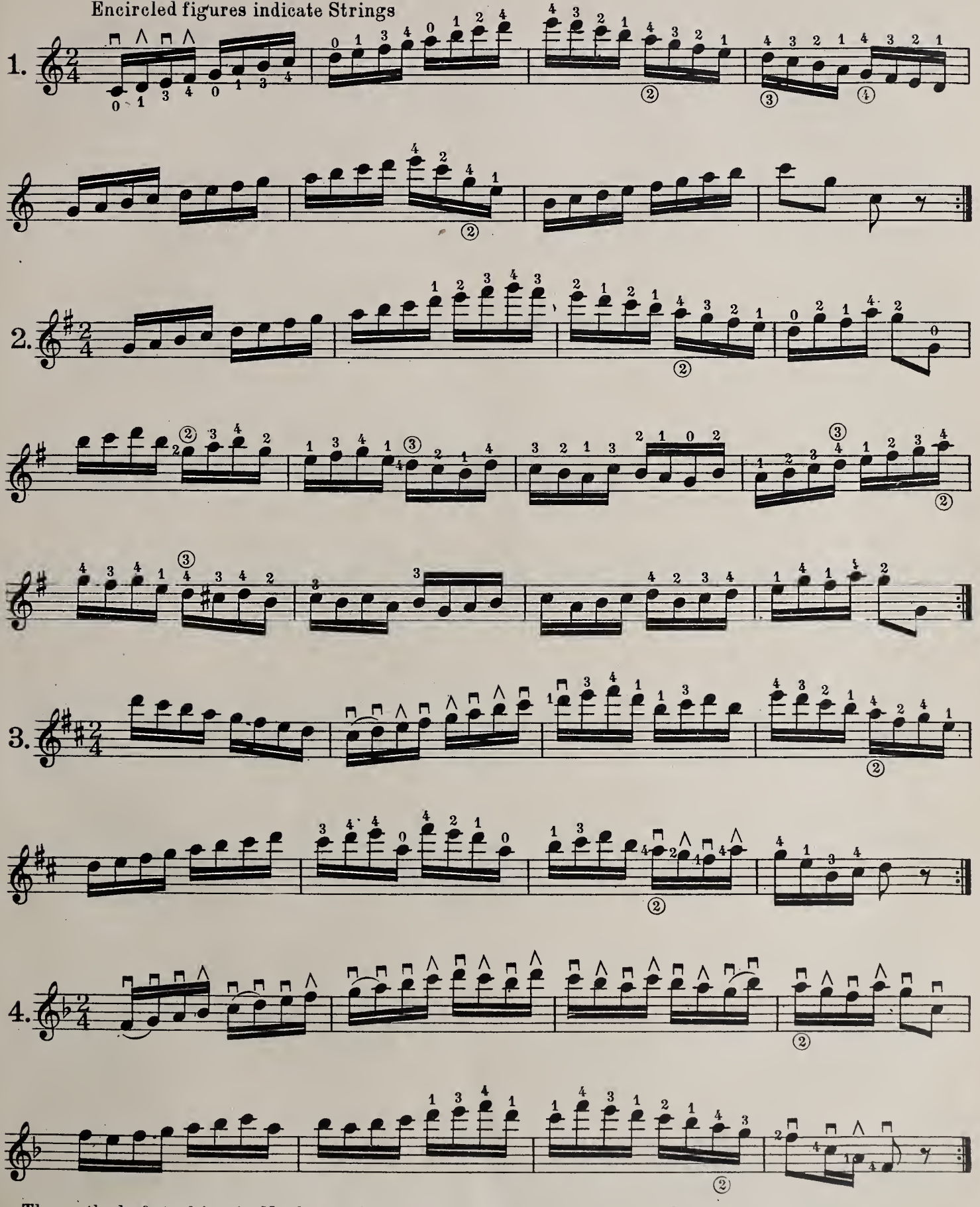


Scale in C Major

Sixth Pos.

Scale in D Major

Seventh Pos.

On the Tenor-Banjo the positions are used chiefly on the 1st and 2nd Strings, as shown in the following exercise.

Scale Exercises
for daily practice

Encircled figures indicate Strings

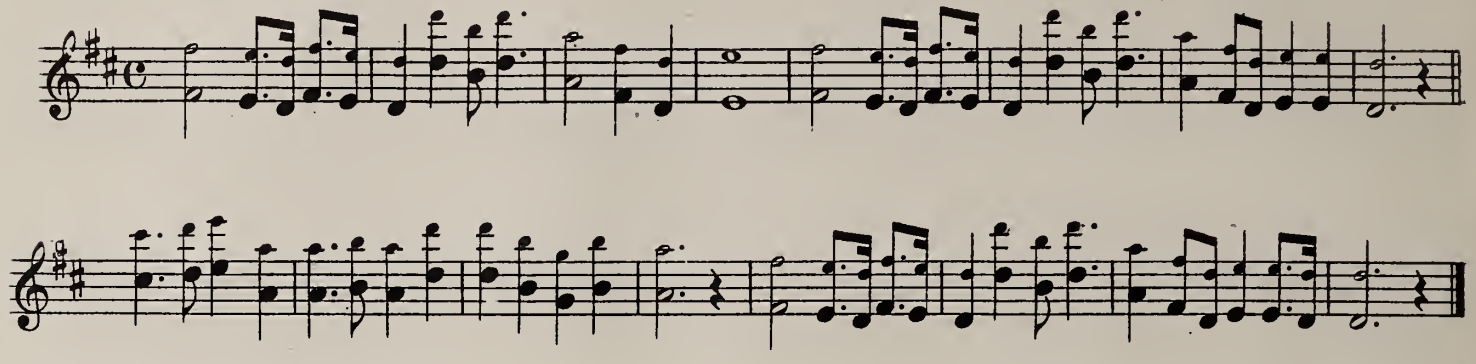
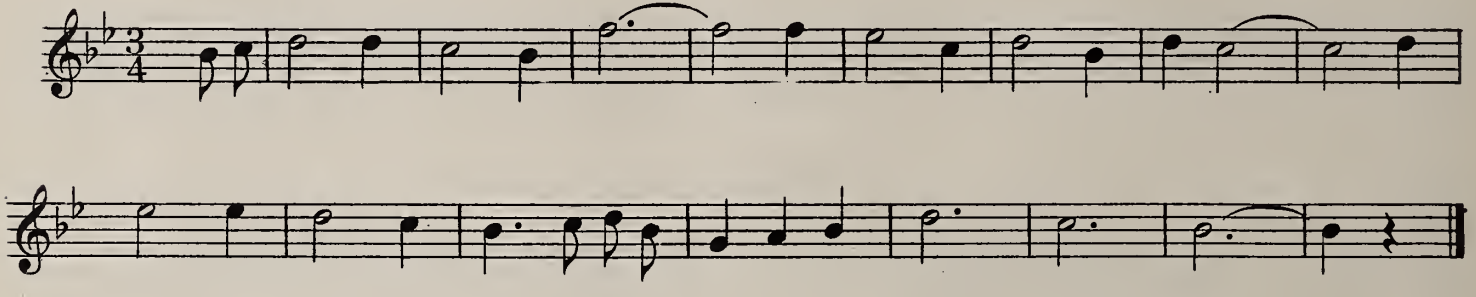


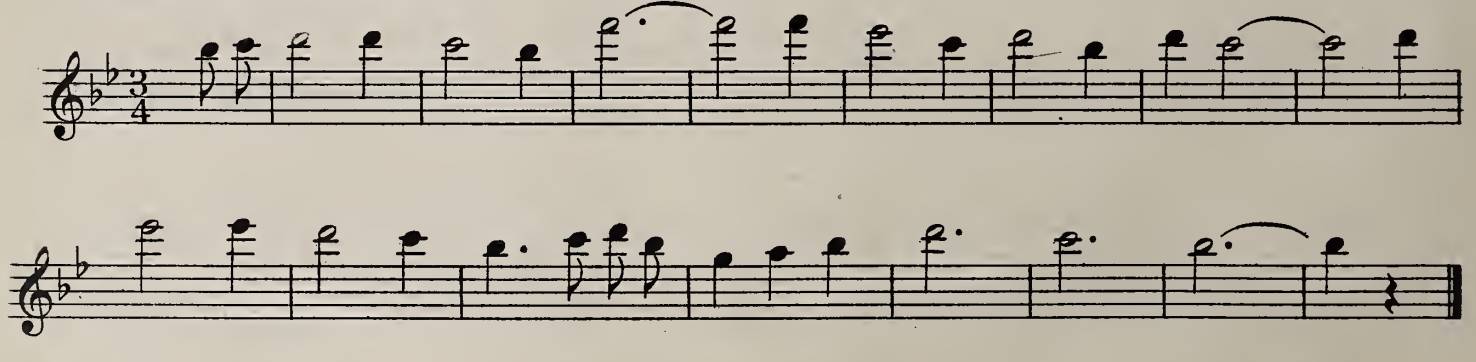
The method of stroking in No. 4 exercise, is often required for obtaining the proper accent.

Transposing

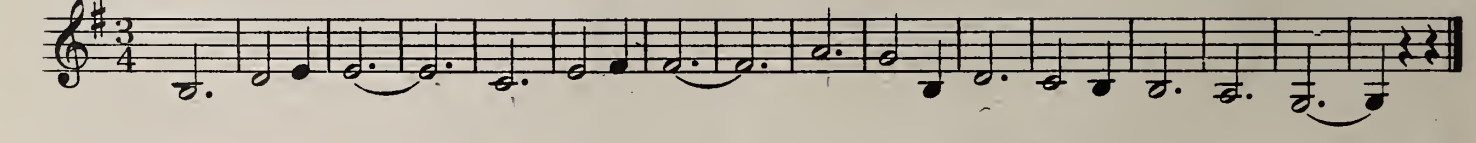
When reading from Songs as published for Voice and Piano it is necessary to transpose the part an octave higher than written. This rule also applies to certain strains in first Violin parts as written for orchestra. The small notes in the following exercise indicates the notes to be played on the Tenor-Banjo. It is well for the Student to think of the letters in transposing.

Old Folks At Home

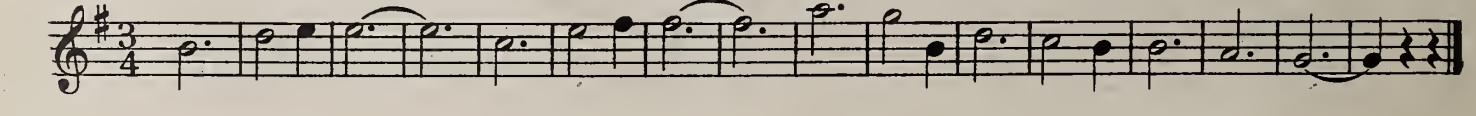
Play upper notes.

Melody as written for Voice.

As played on Tenor-Banjo.



Skaters Waltz, as written for Violin.



As played on Tenor-Banjo.

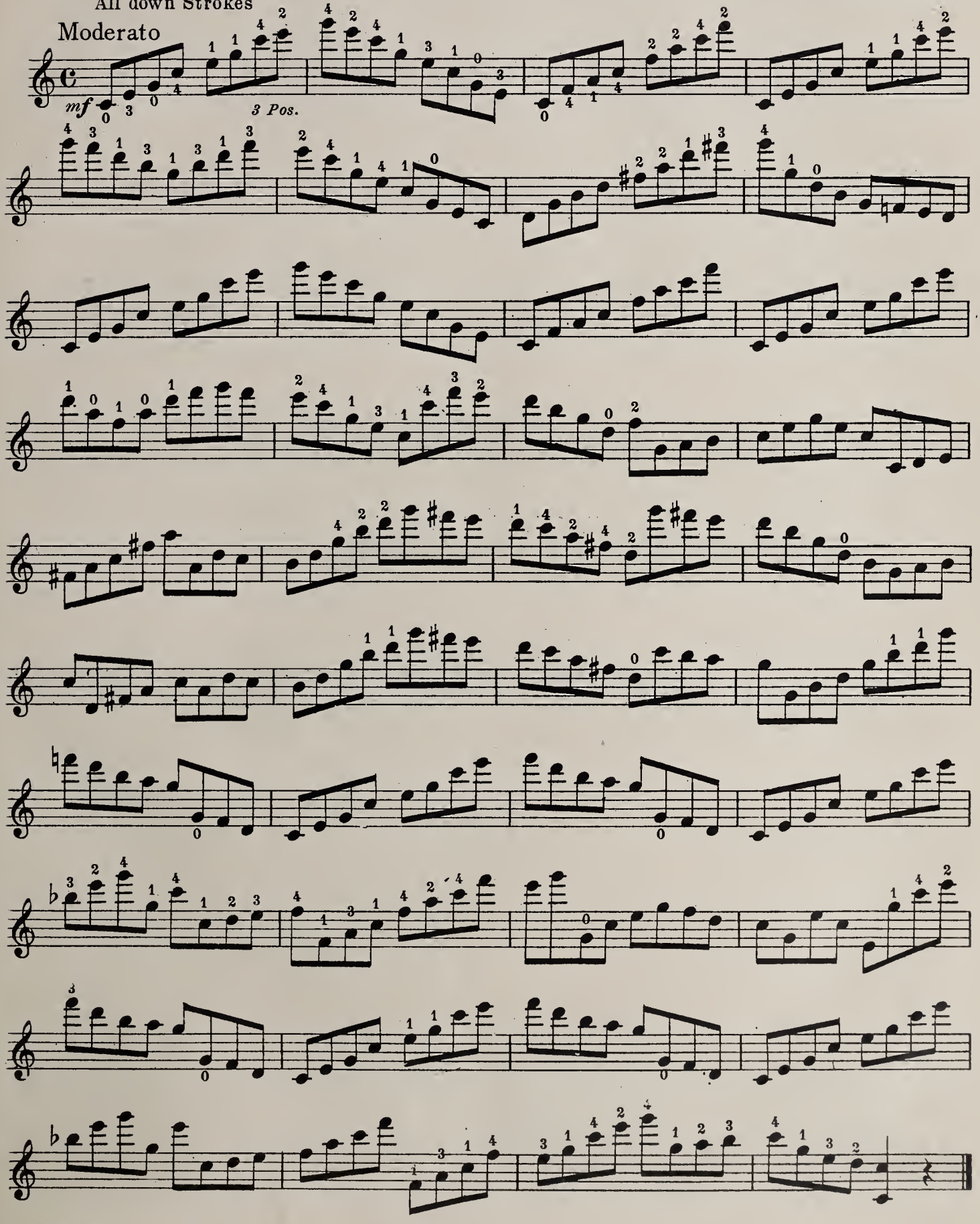


Exercise in Arpeggios

WOHLFAHRT

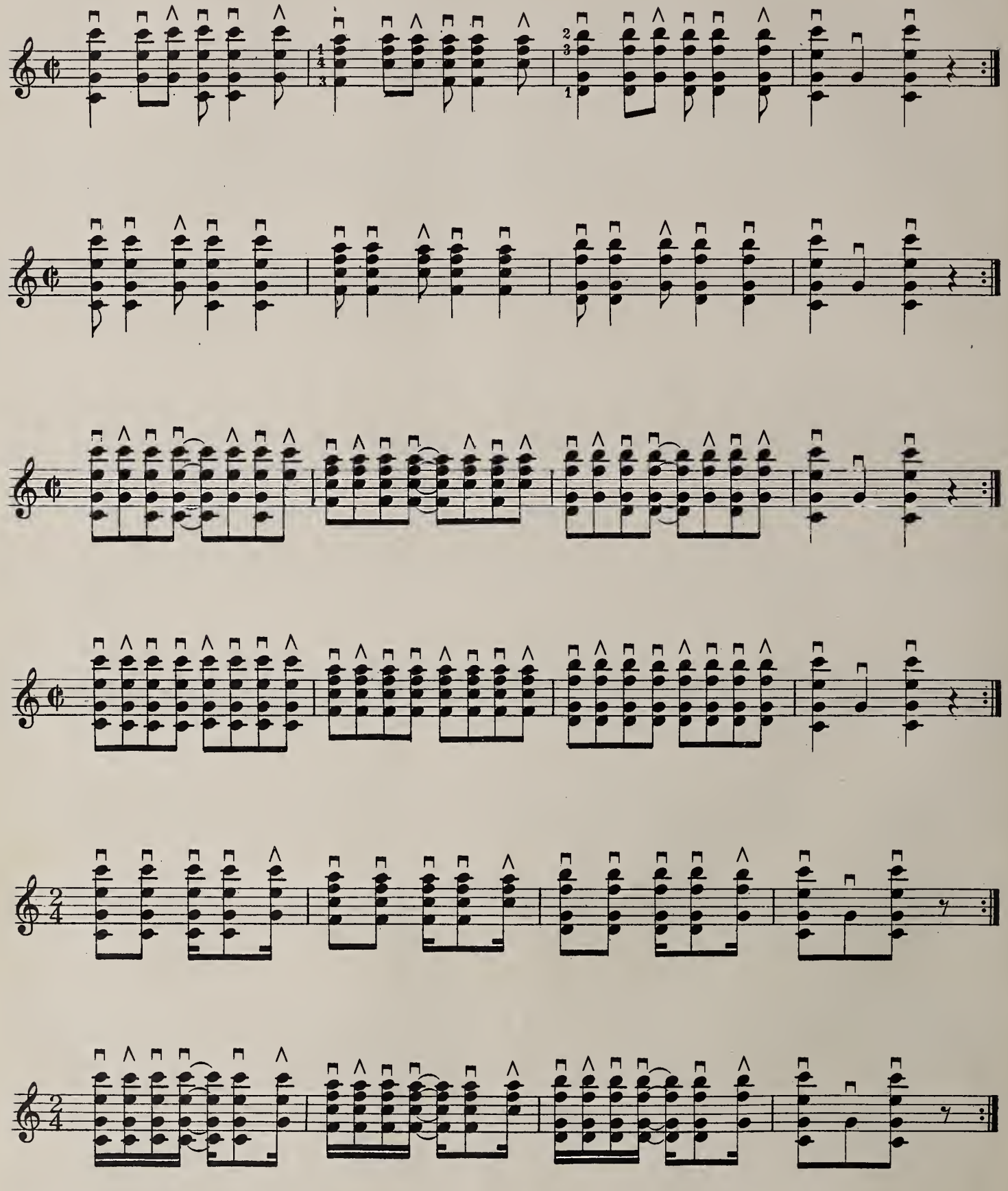
All down Strokes

Moderato



Exercise in Various Forms of Stroking

These should be practiced until each one is memorized

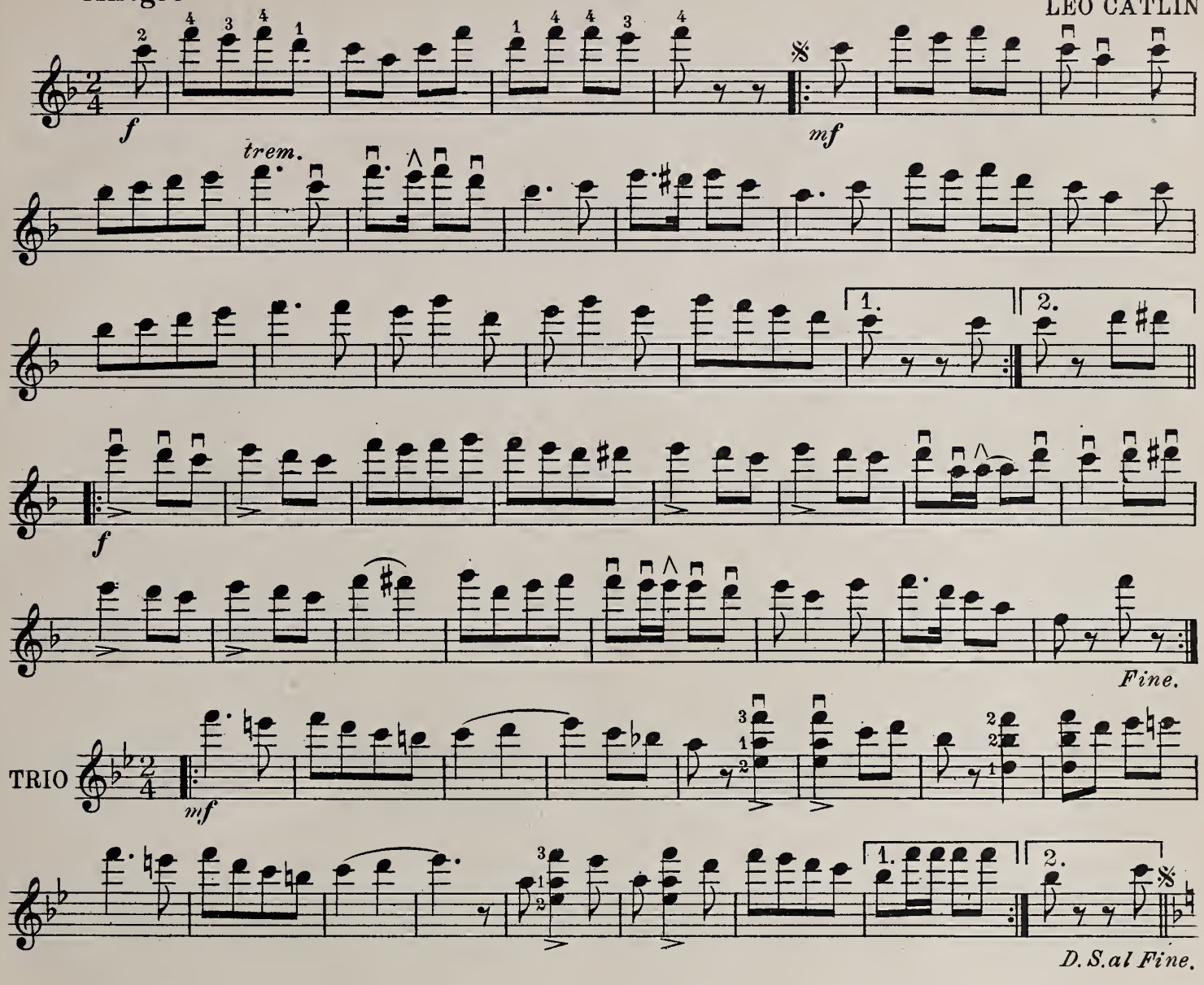


All The Rage

One Step

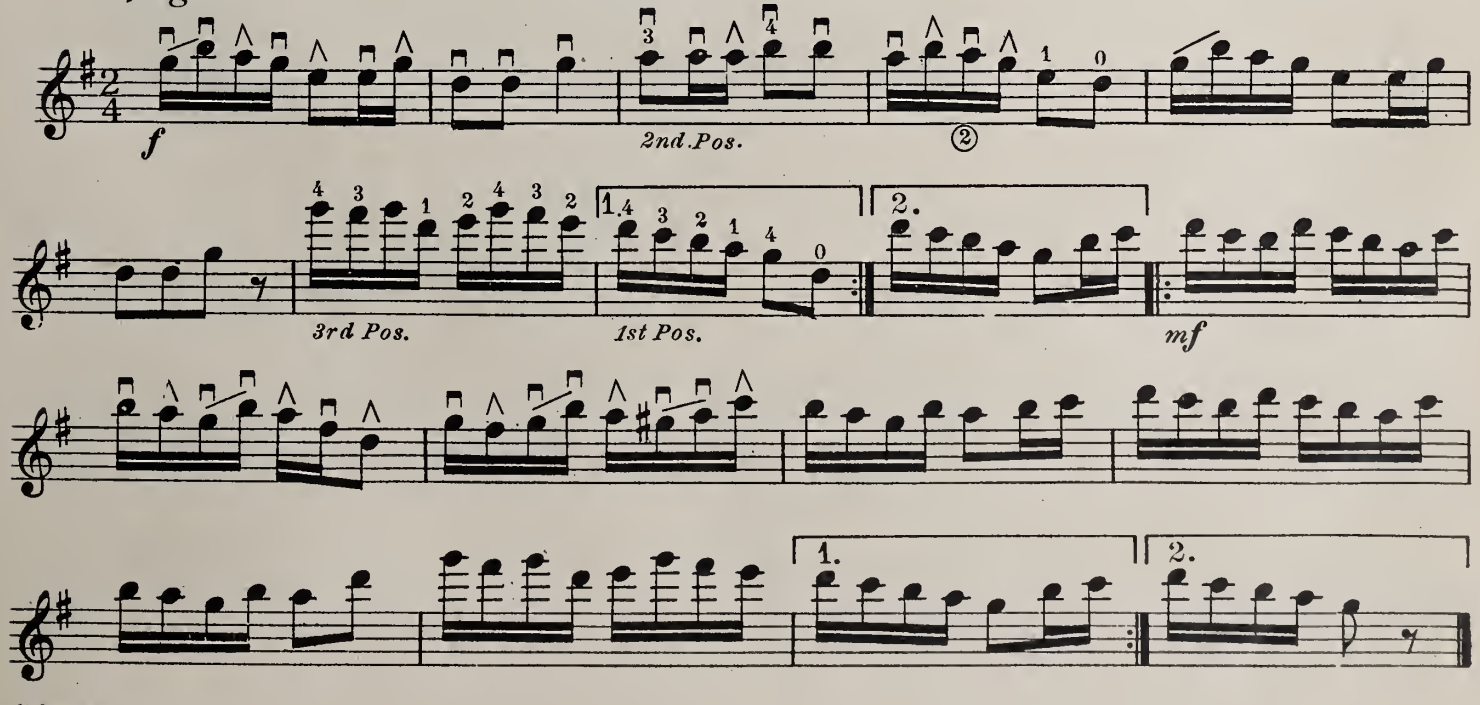
Allegro

LEO CATLIN



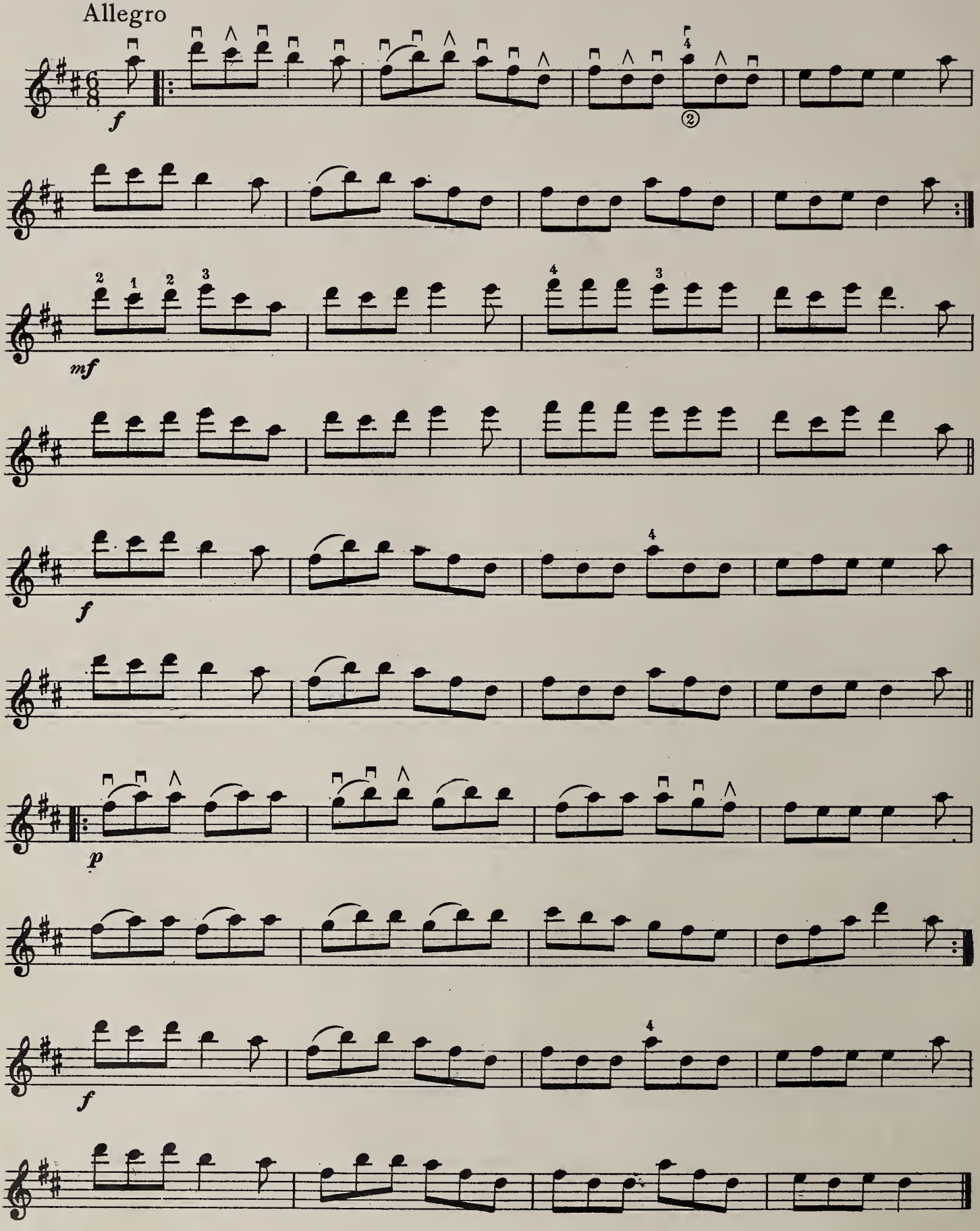
Arkansas Traveller

Allegro



The Maid On The Green

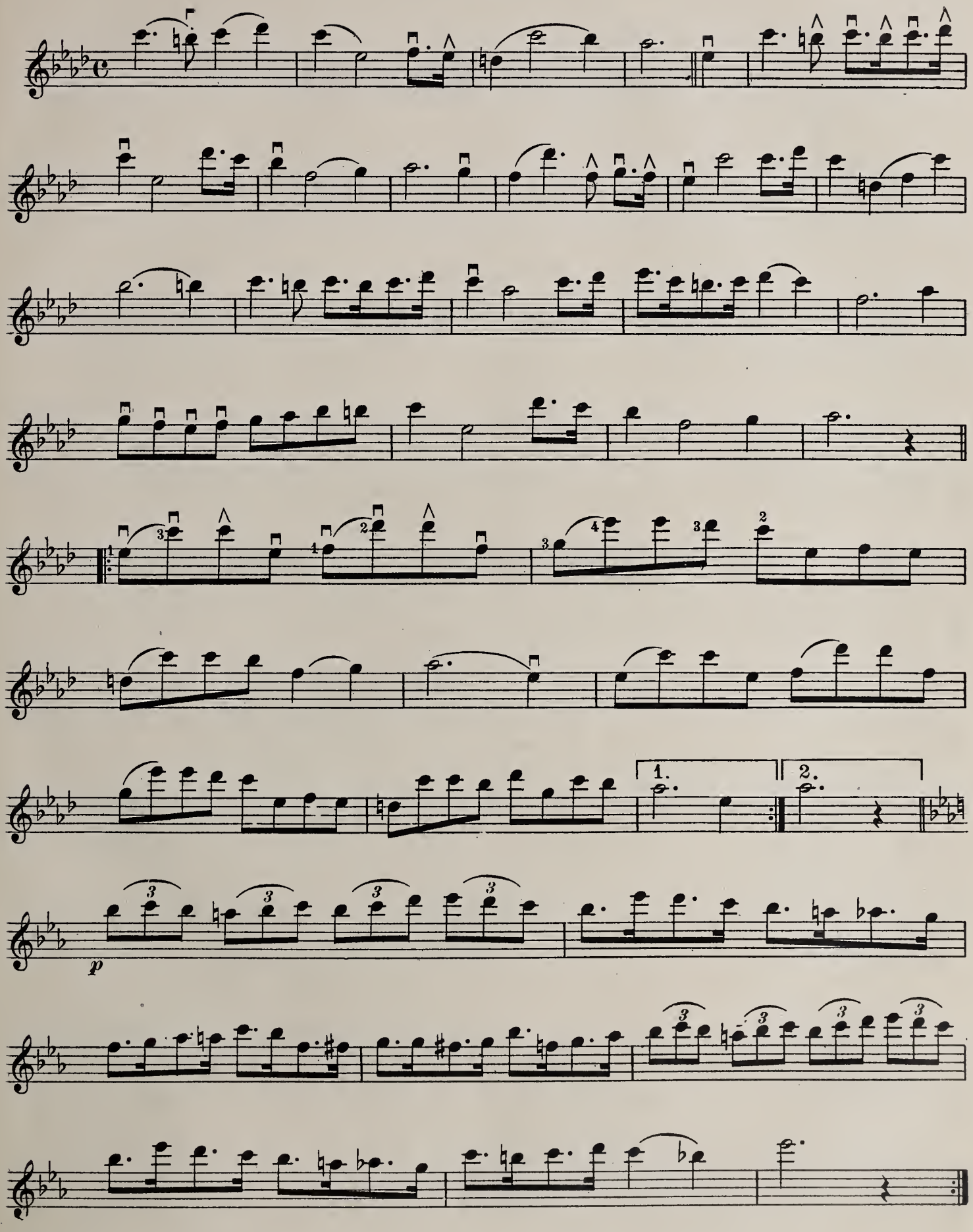
Contra Dance



Minnetta

Caprice

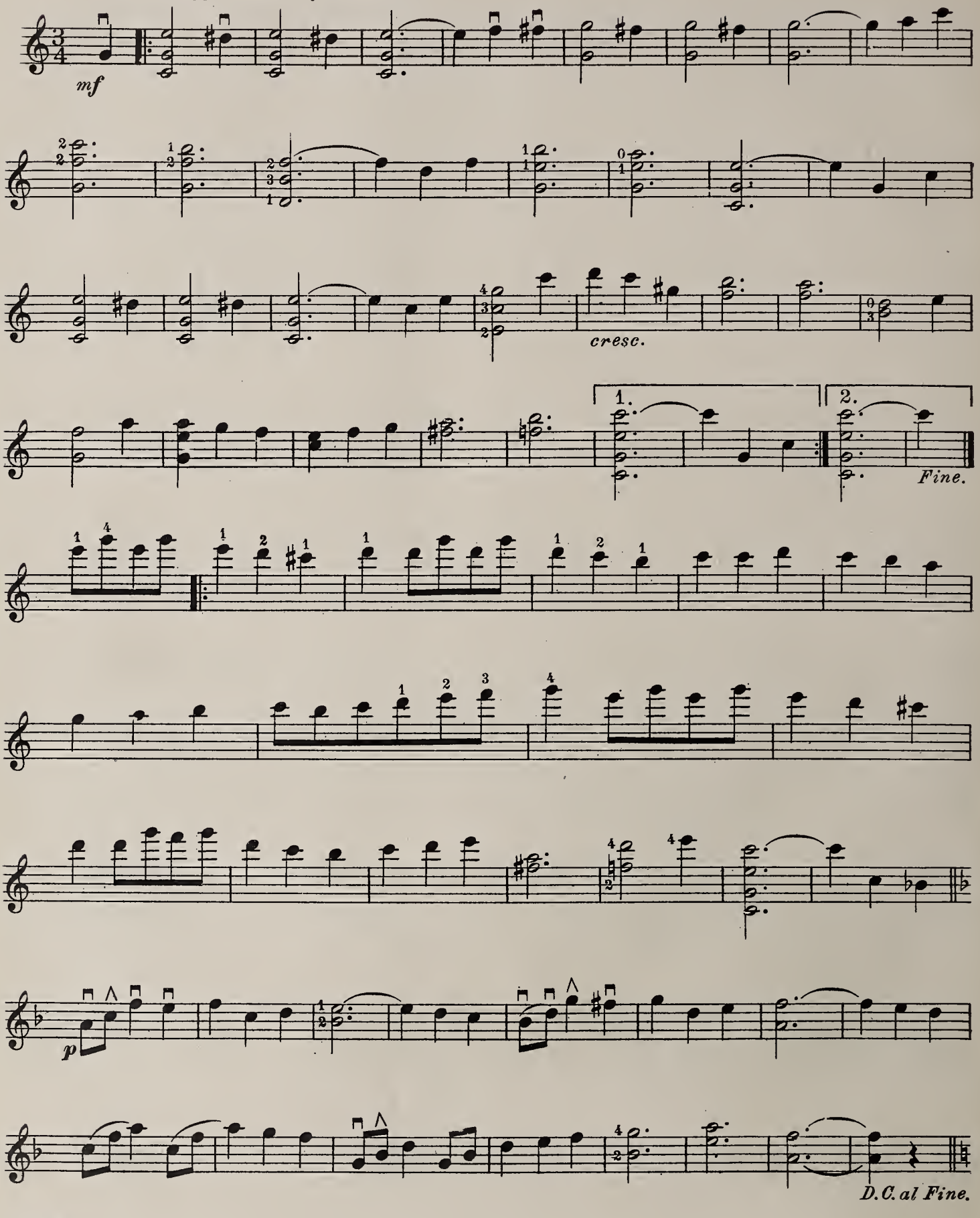
G. L. LANSING



Valse de Concert

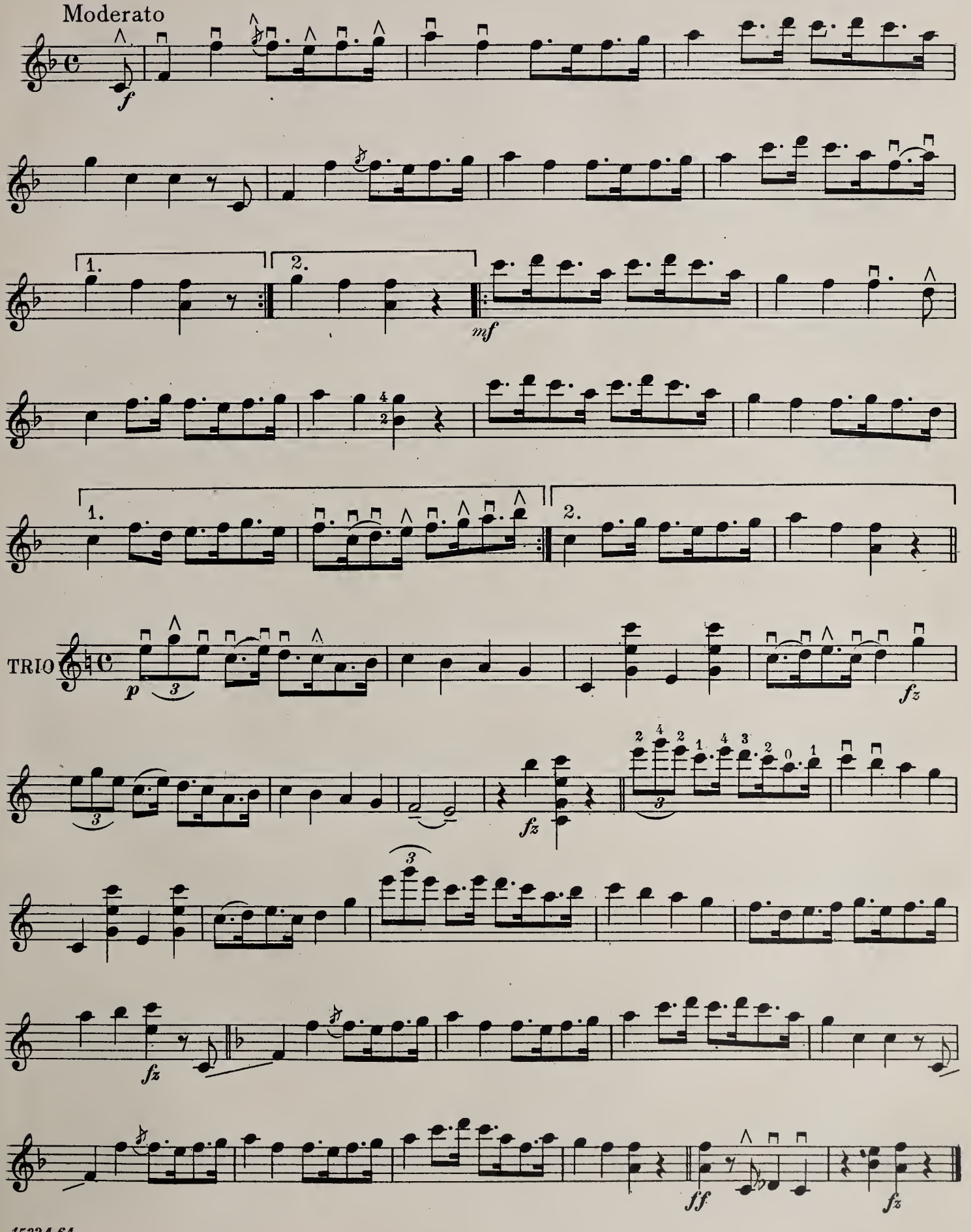
LEO CATLIN

Tremolo upper note only in chords.



Country Dance

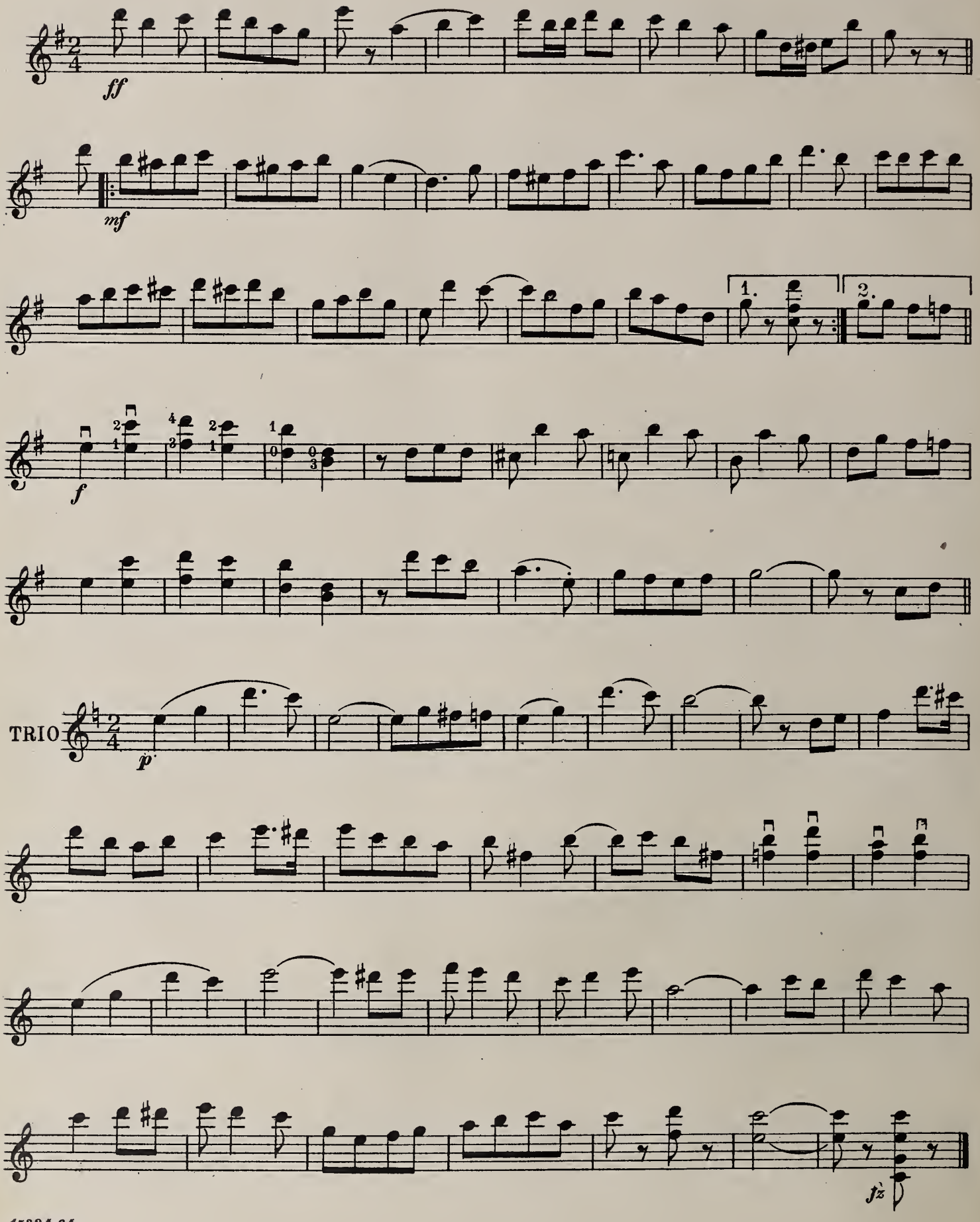
SI. STEBBINS



Honey Dew

March and One Step

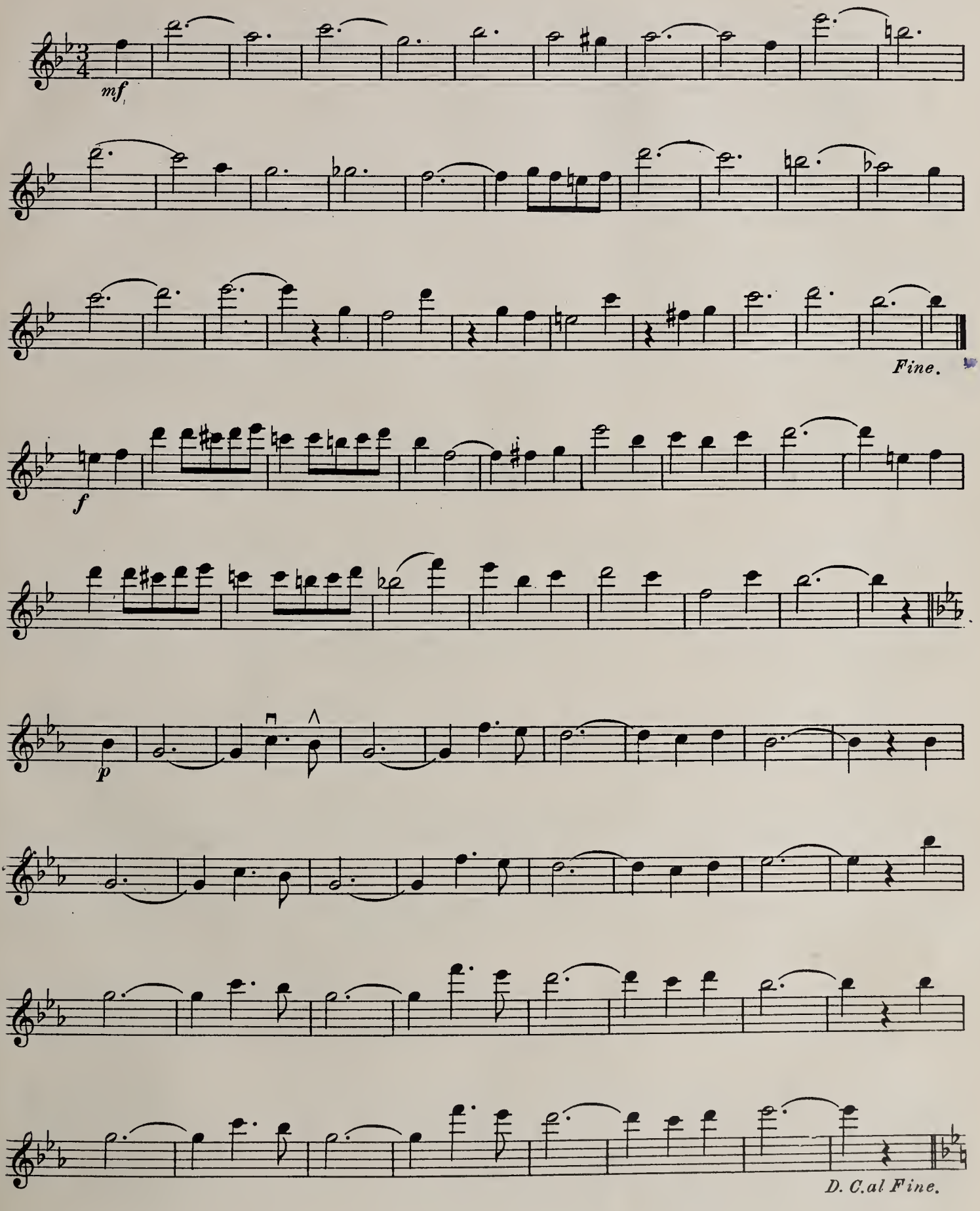
G. L. LANSING



The Fascinator

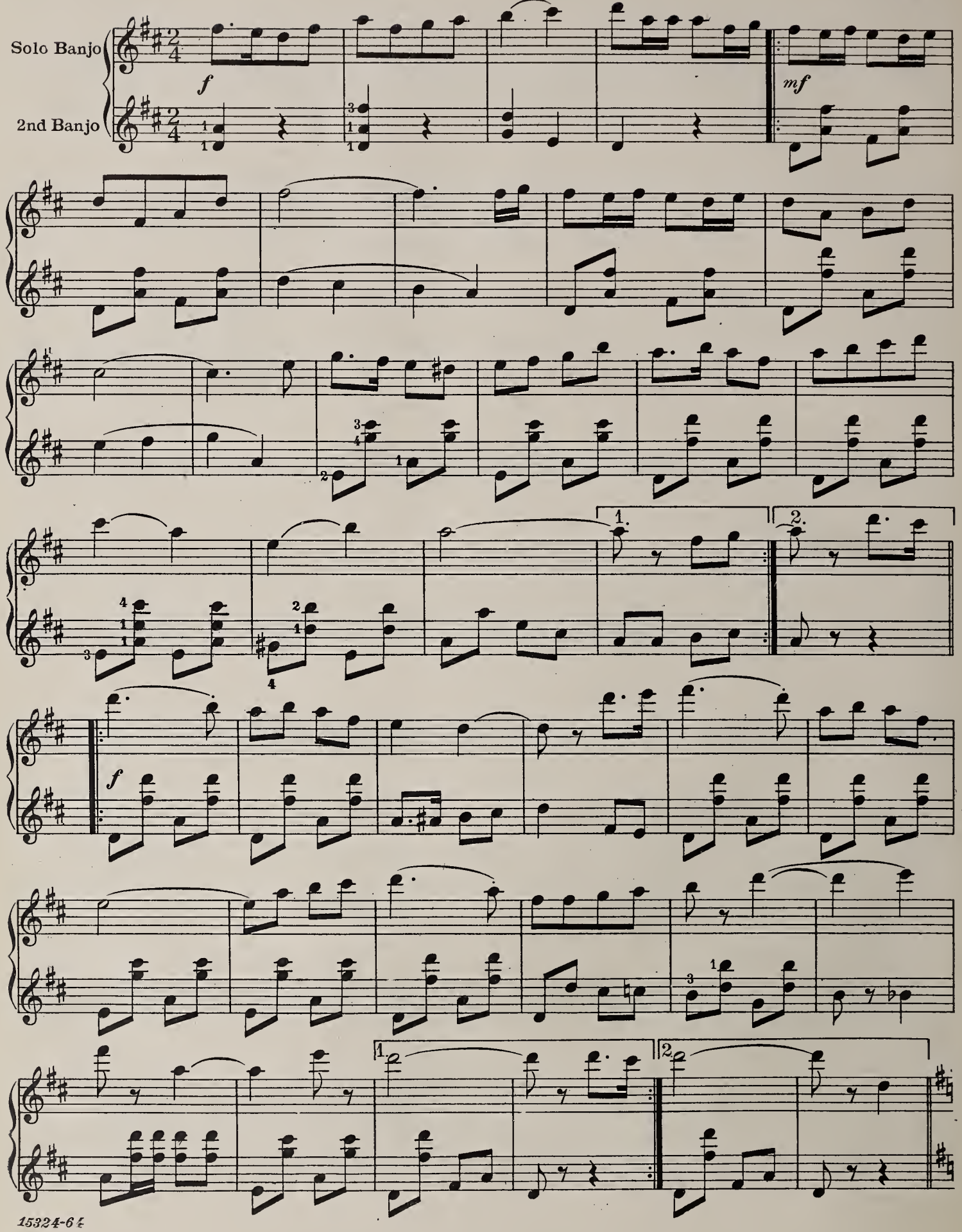
Waltz

LEO CATLIN

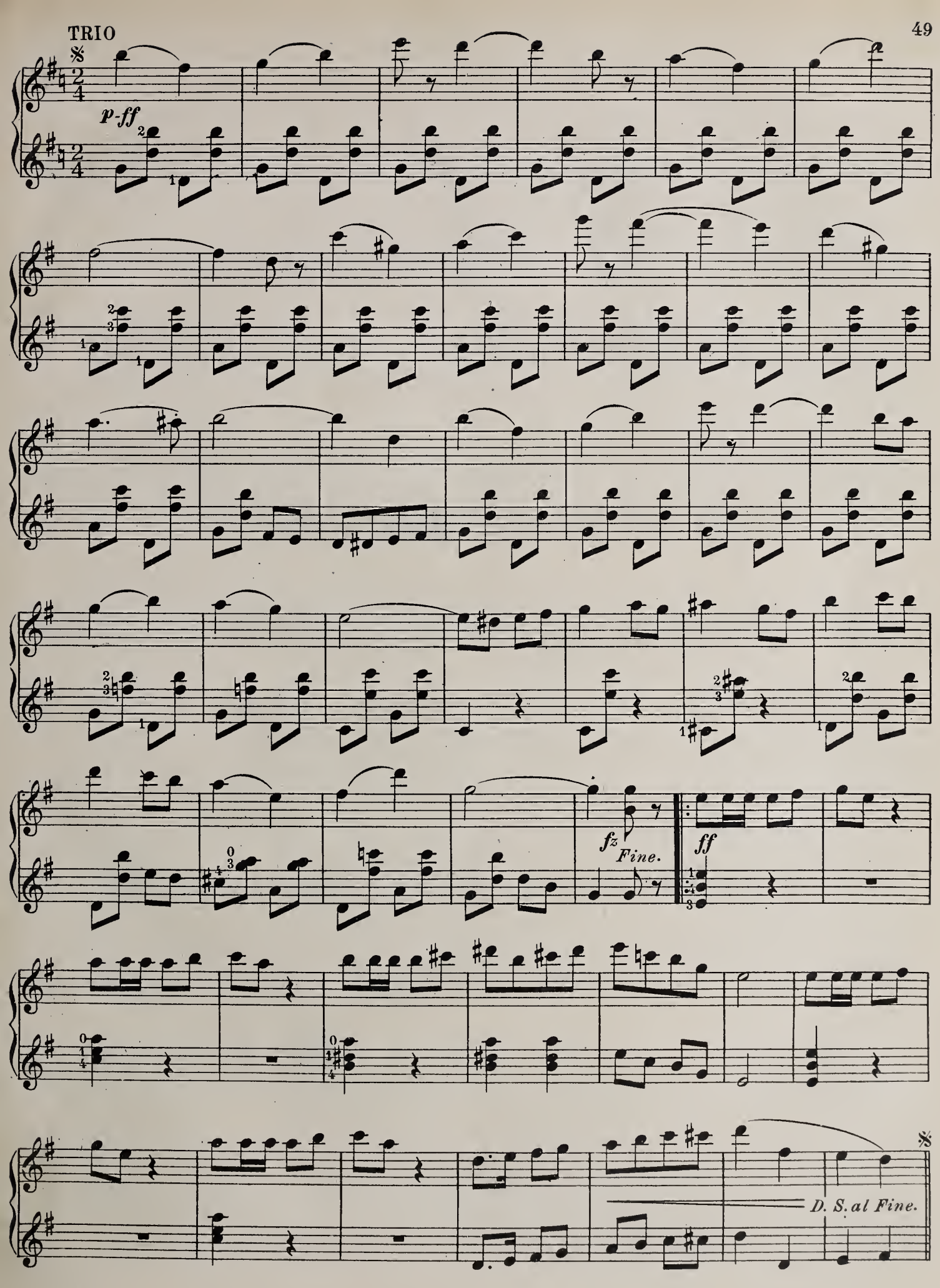


Enterprise March

G. L. LANSING



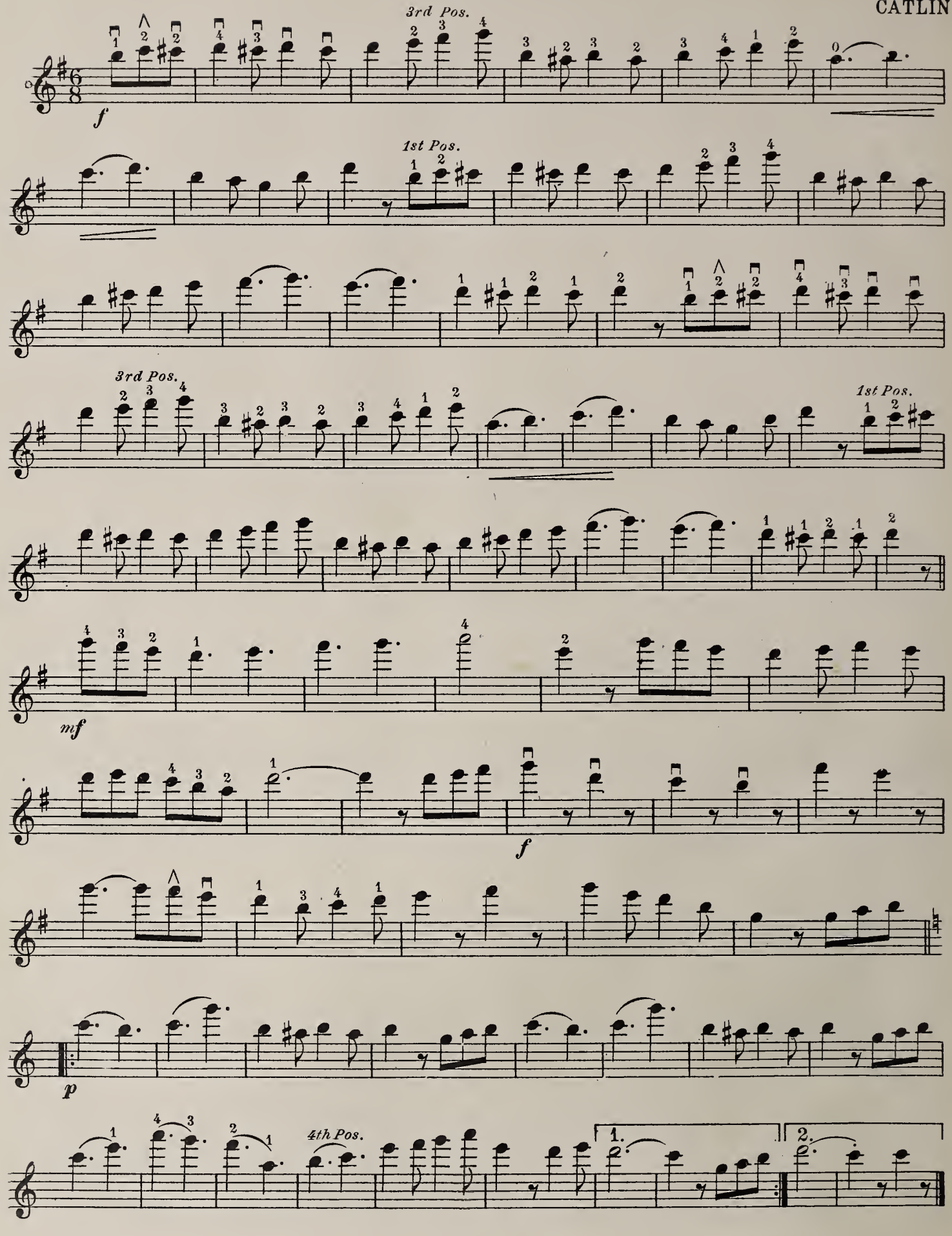
TRIO



Banjoists' Delight

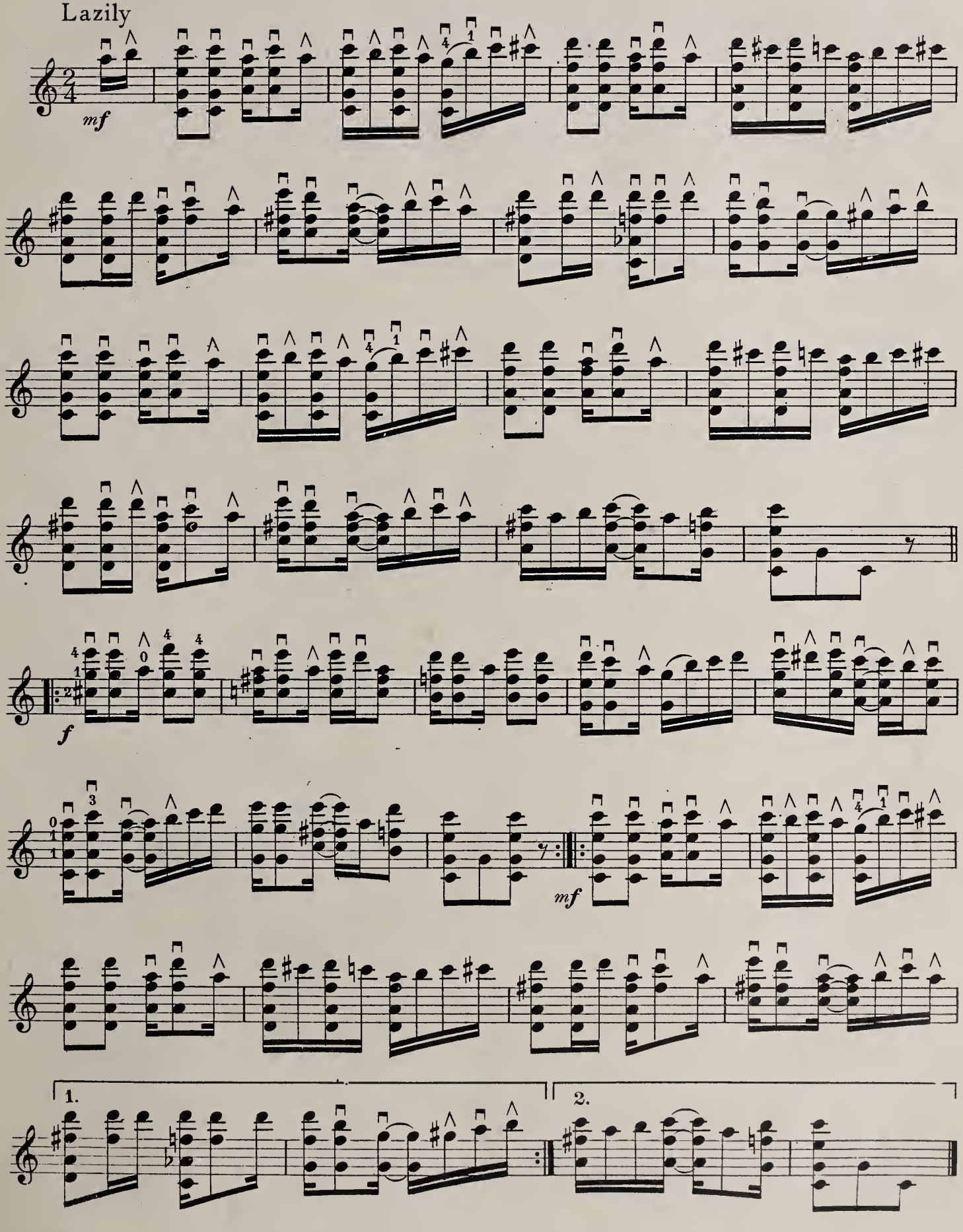
March

CATLIN



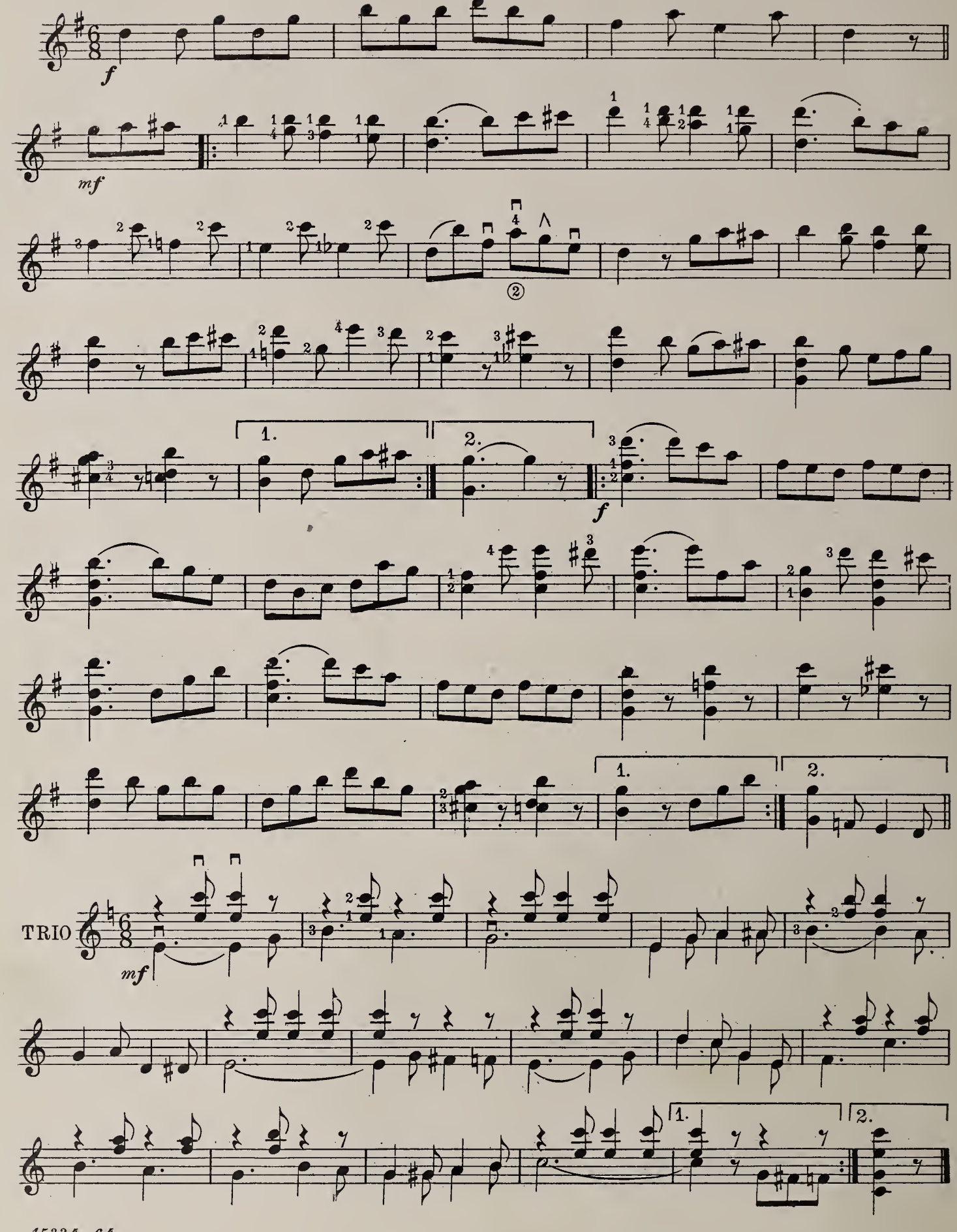
Old Mose And His Banjo

G. L. LANSING

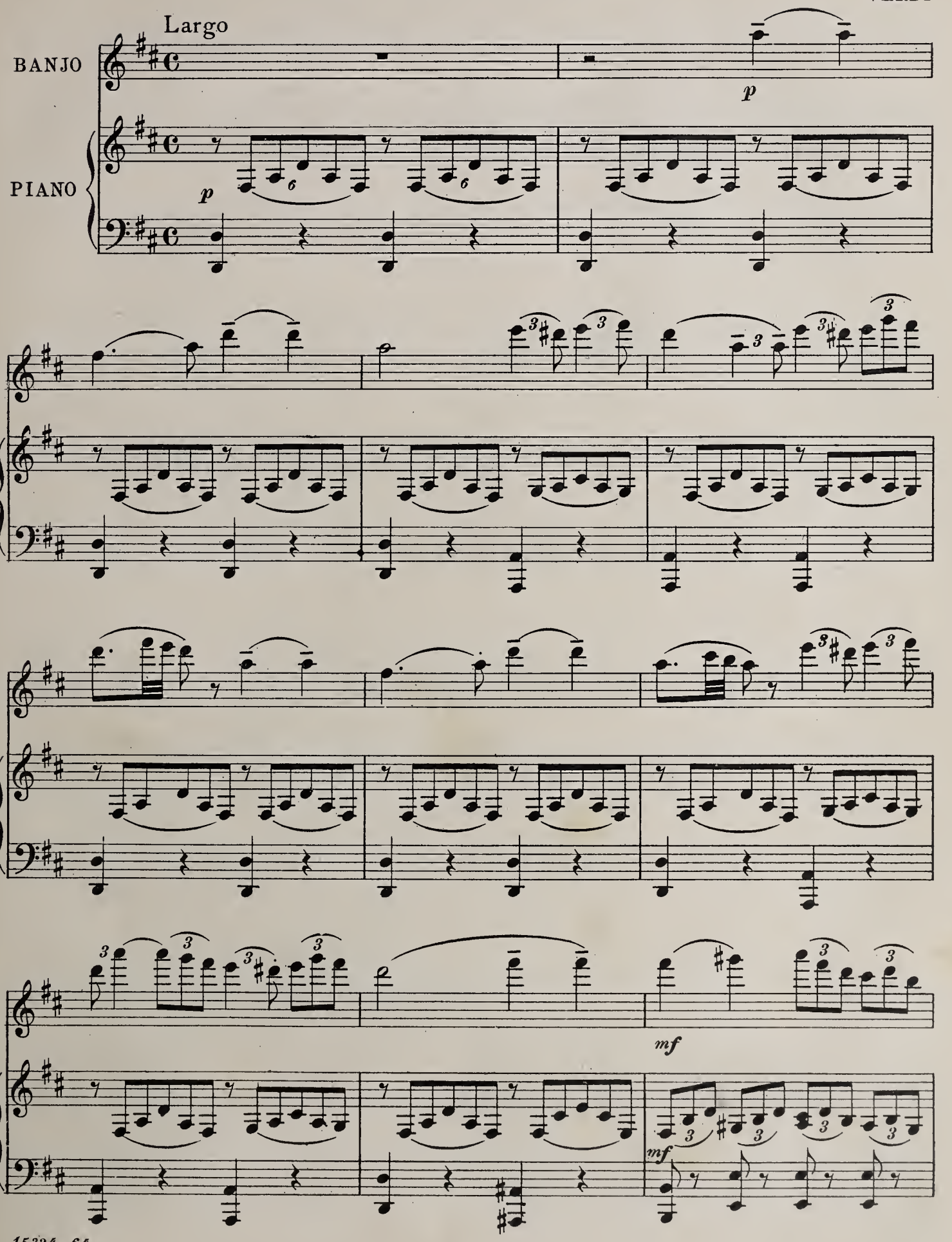
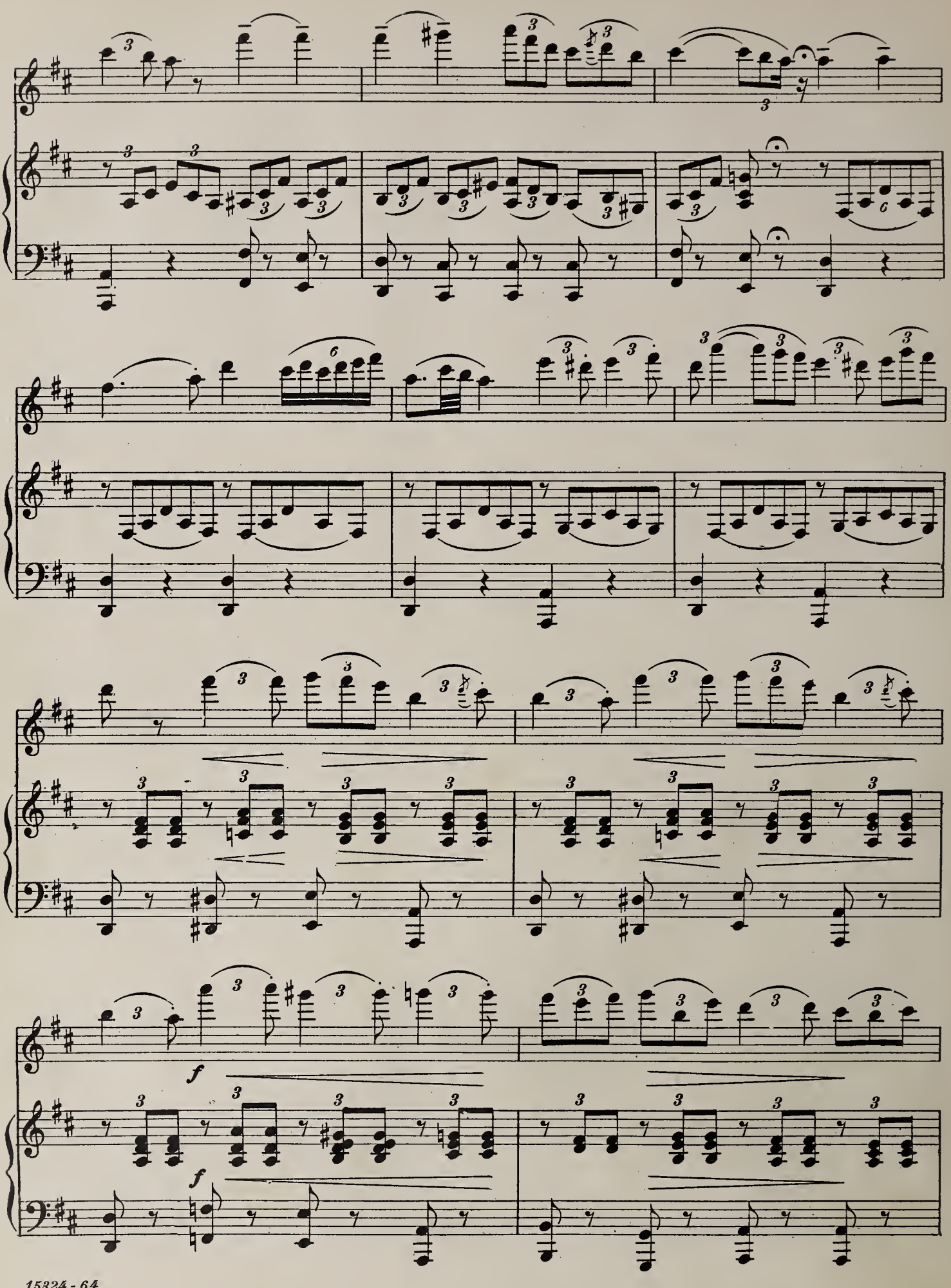
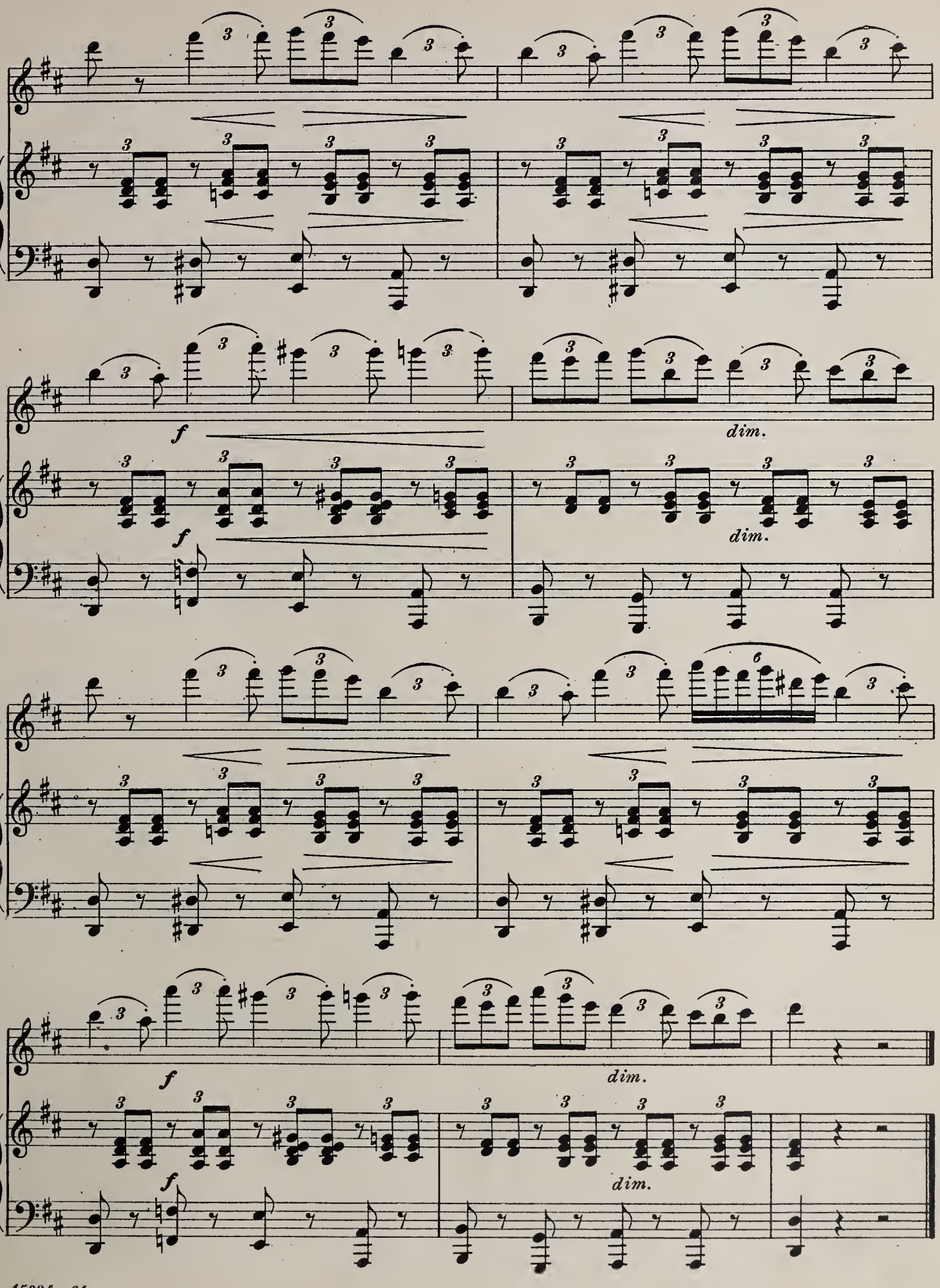


March Militaire

G. L. LANSING



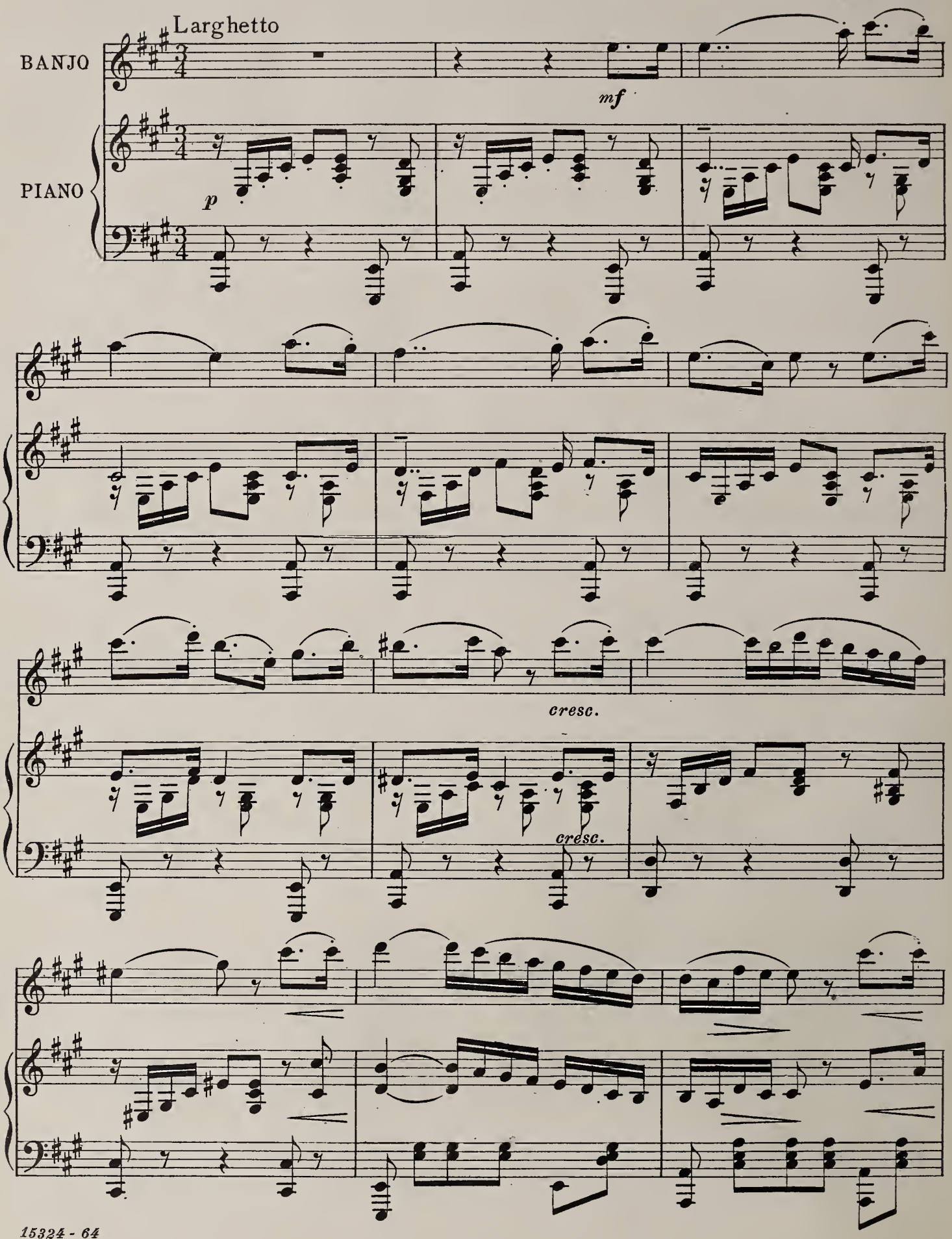
Air from "Il Trovatore"

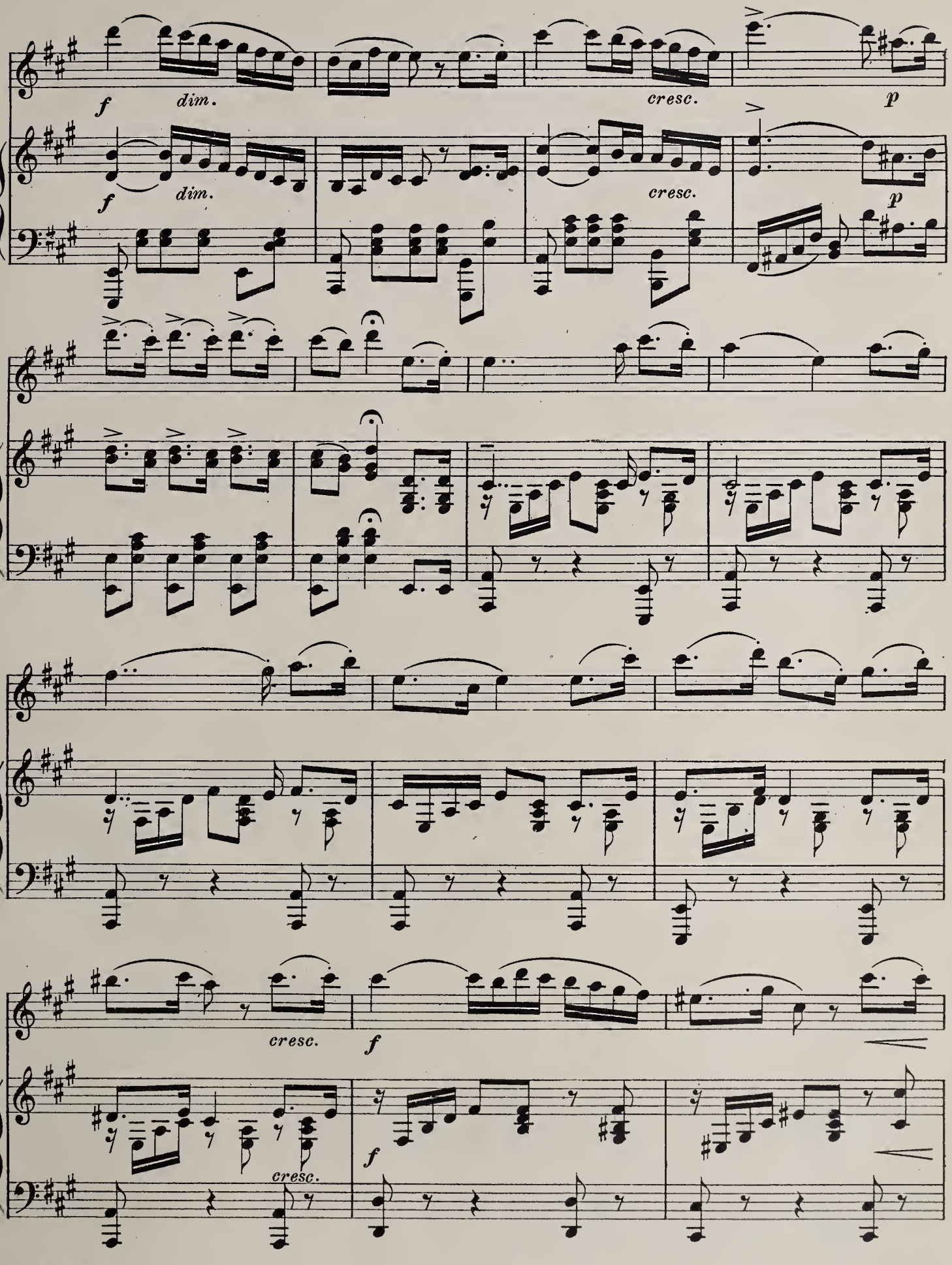
VERDI

f
f

f
dim.
f
dim.
f
dim.
f
dim.

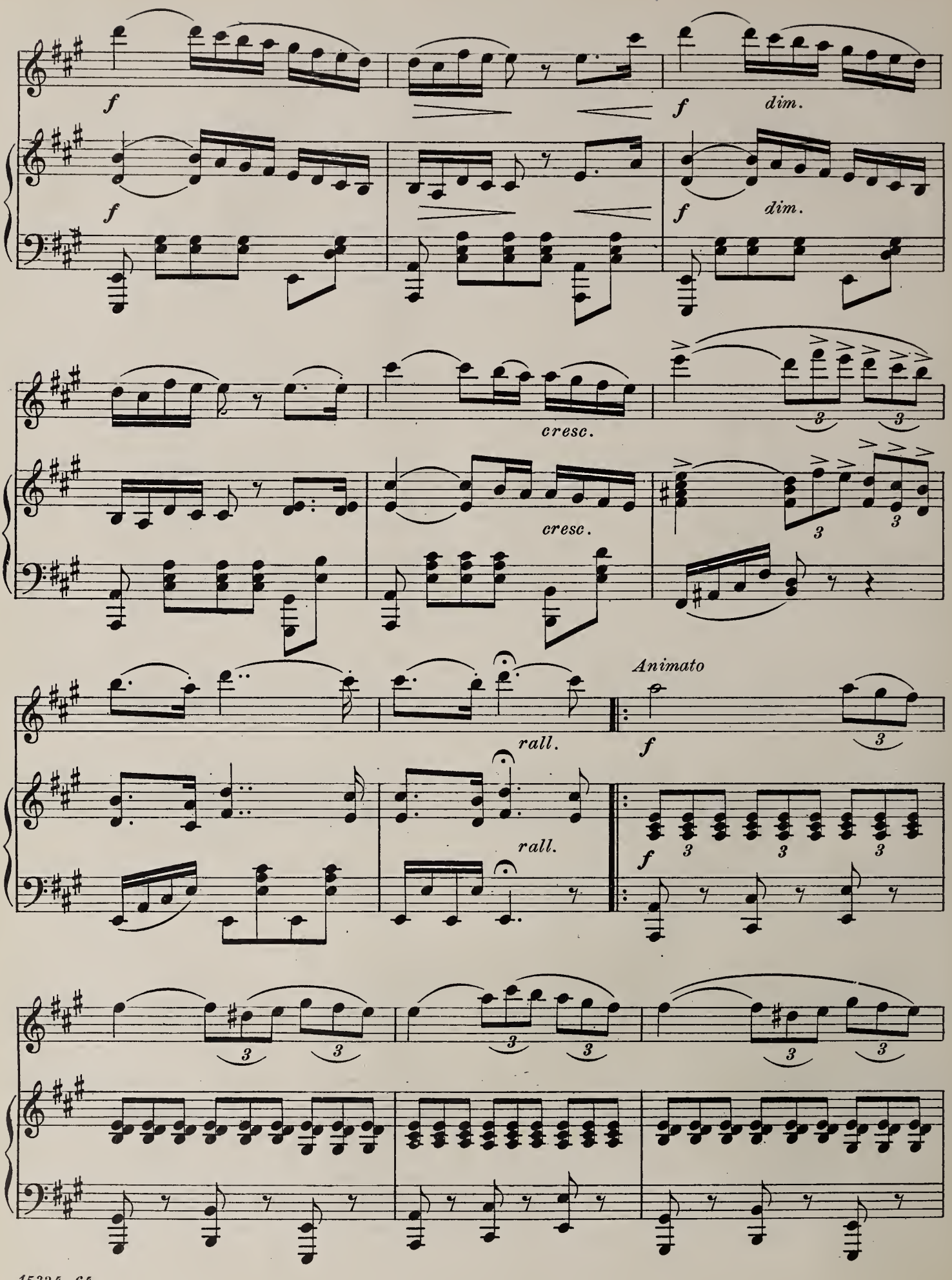
Sextet

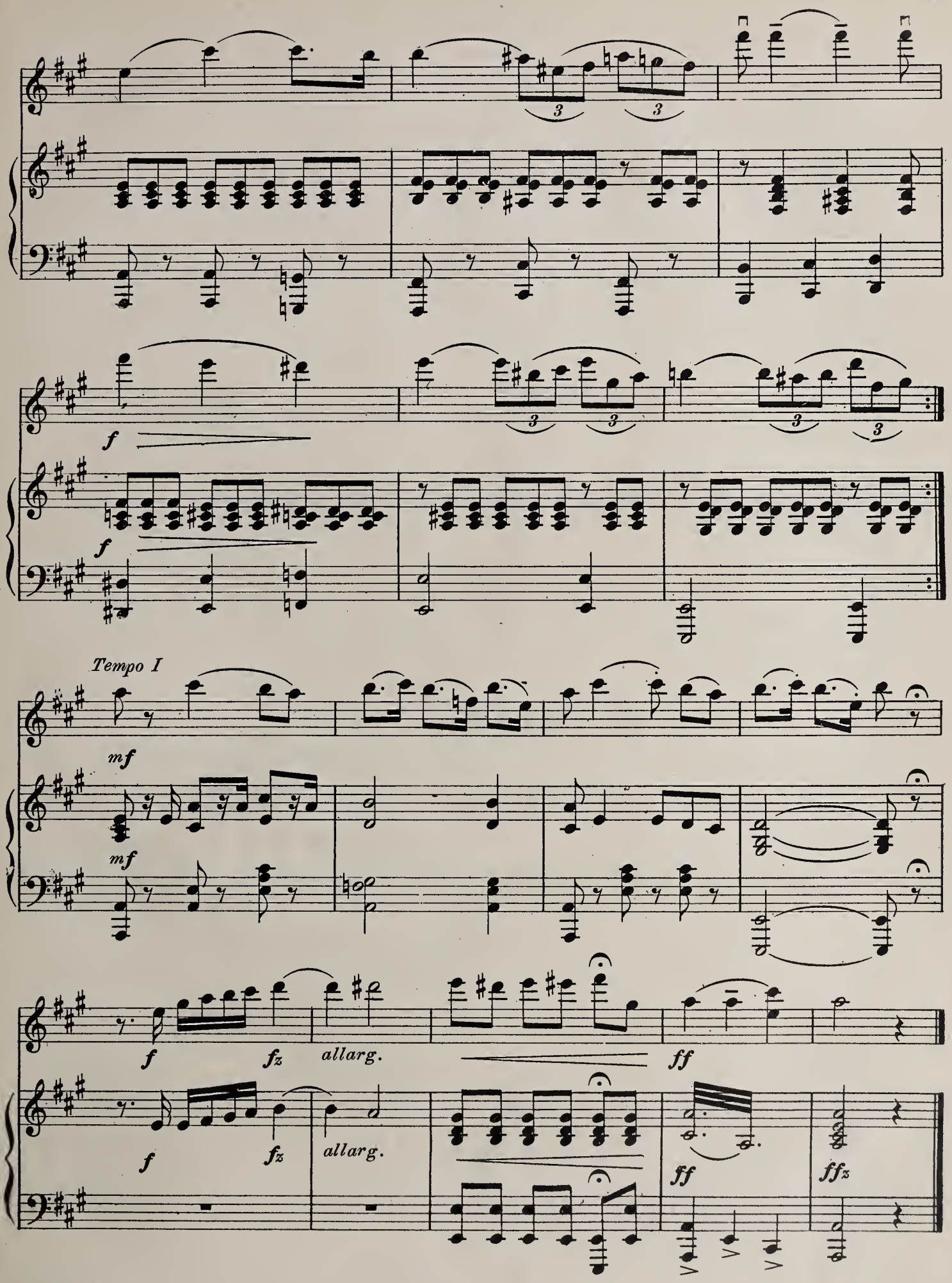
"Lucia di Lammermoor"

DONIZETTI




f
dim.
cresc.
p
f
dim.
cresc.
p
cresc.
f
cresc.
f

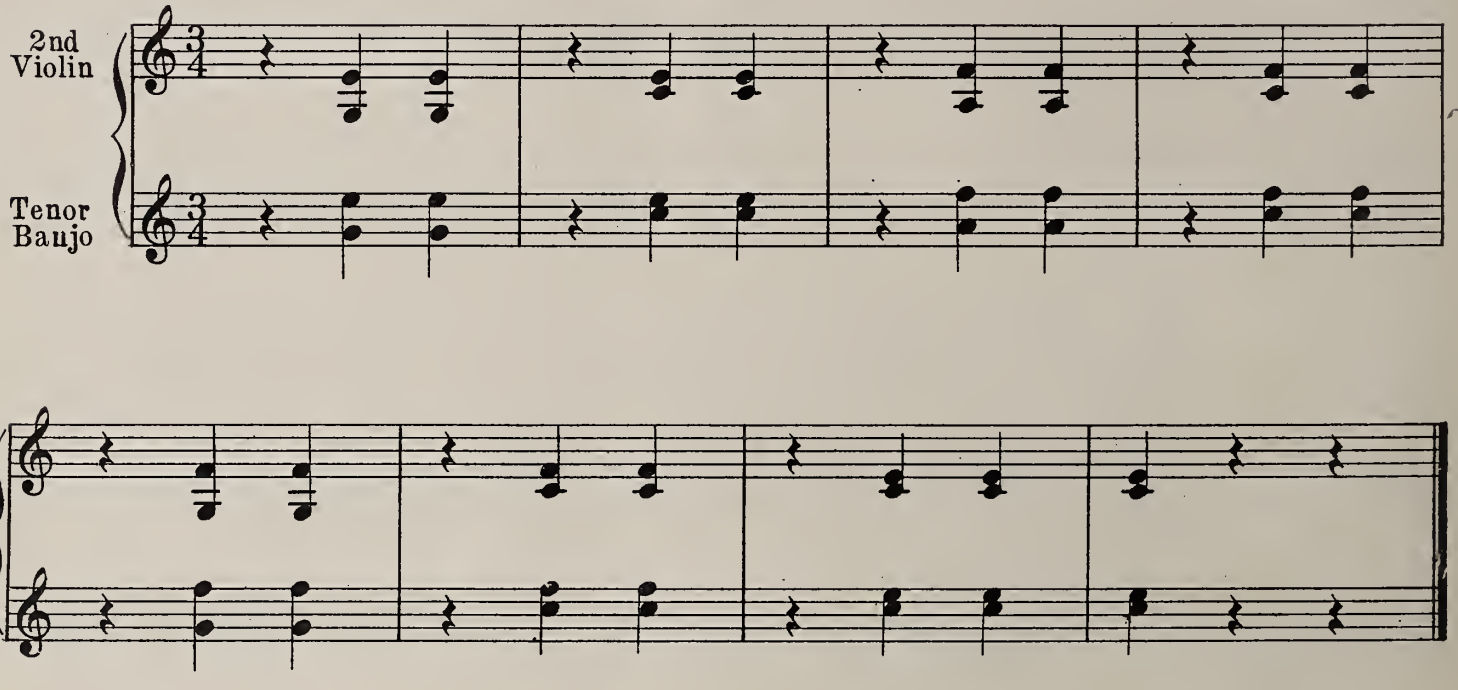
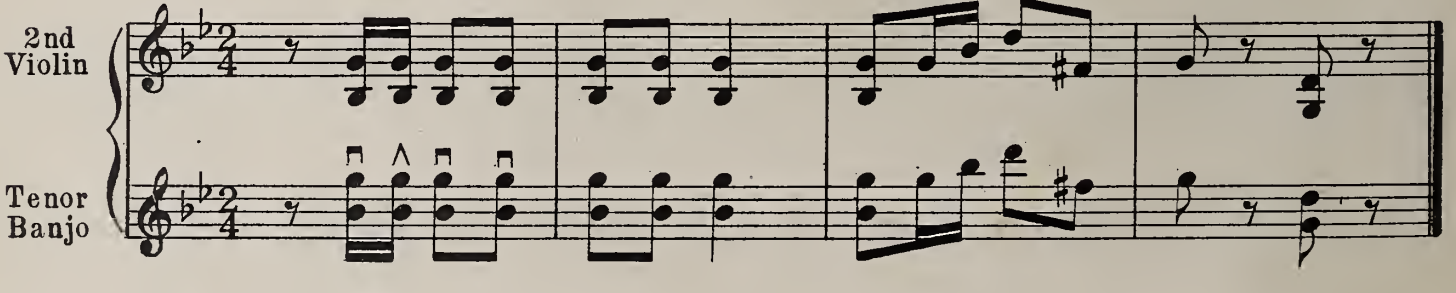
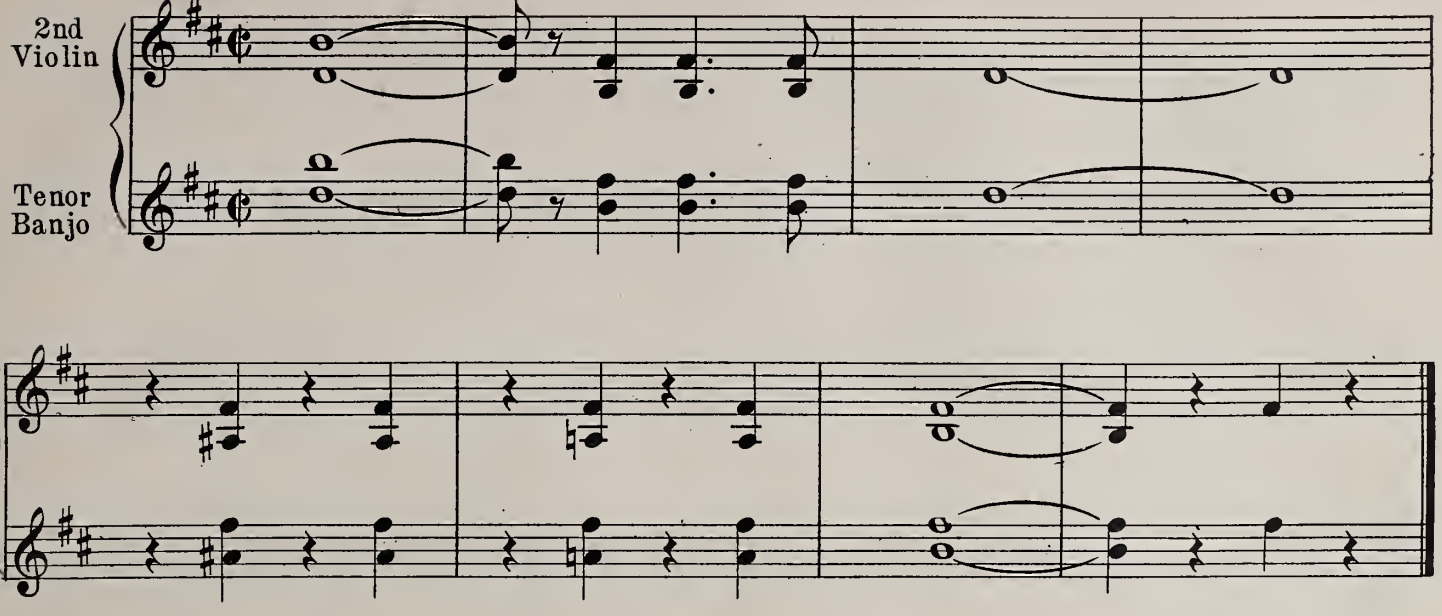

f
dim.
cresc.
rall.
Animato


f
f
Tempo I
mf
mf
f
fz
allarg.
ff
f
fz
allarg.
ff
ffz

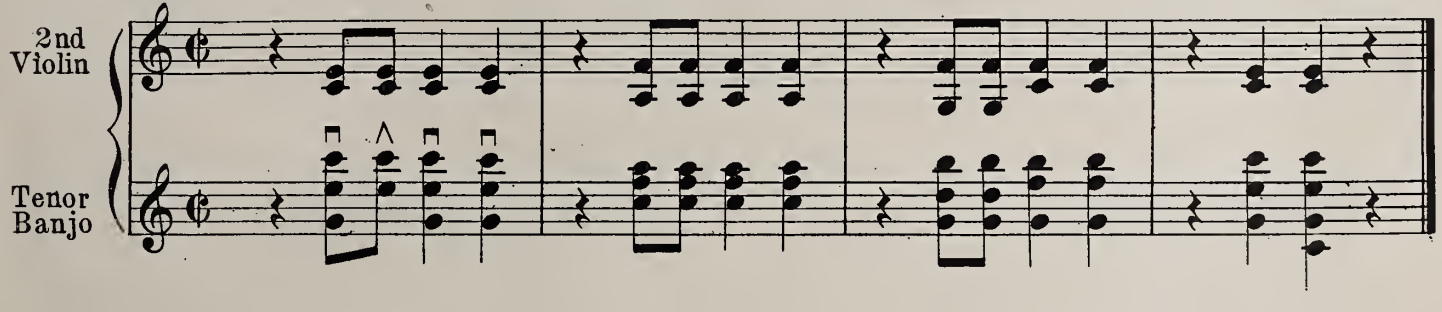
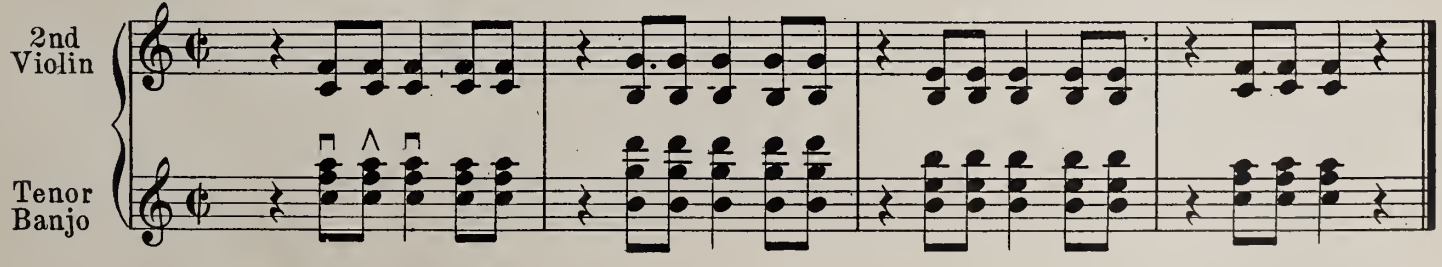
Jazzing

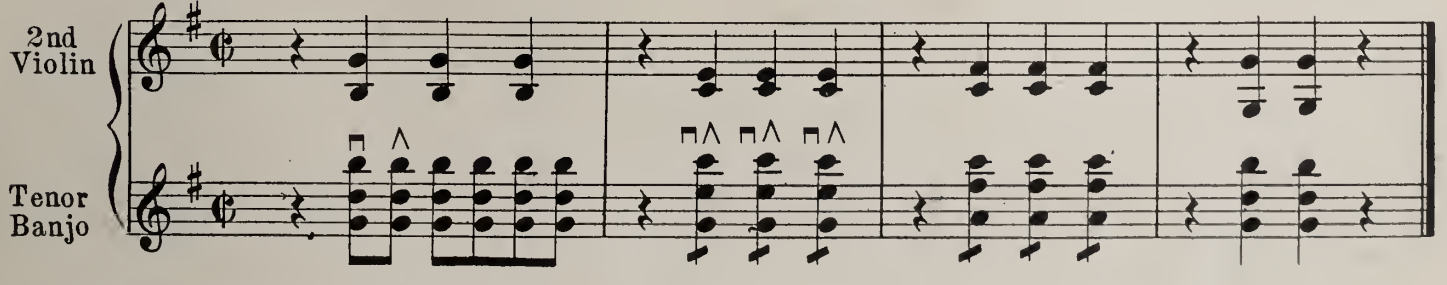
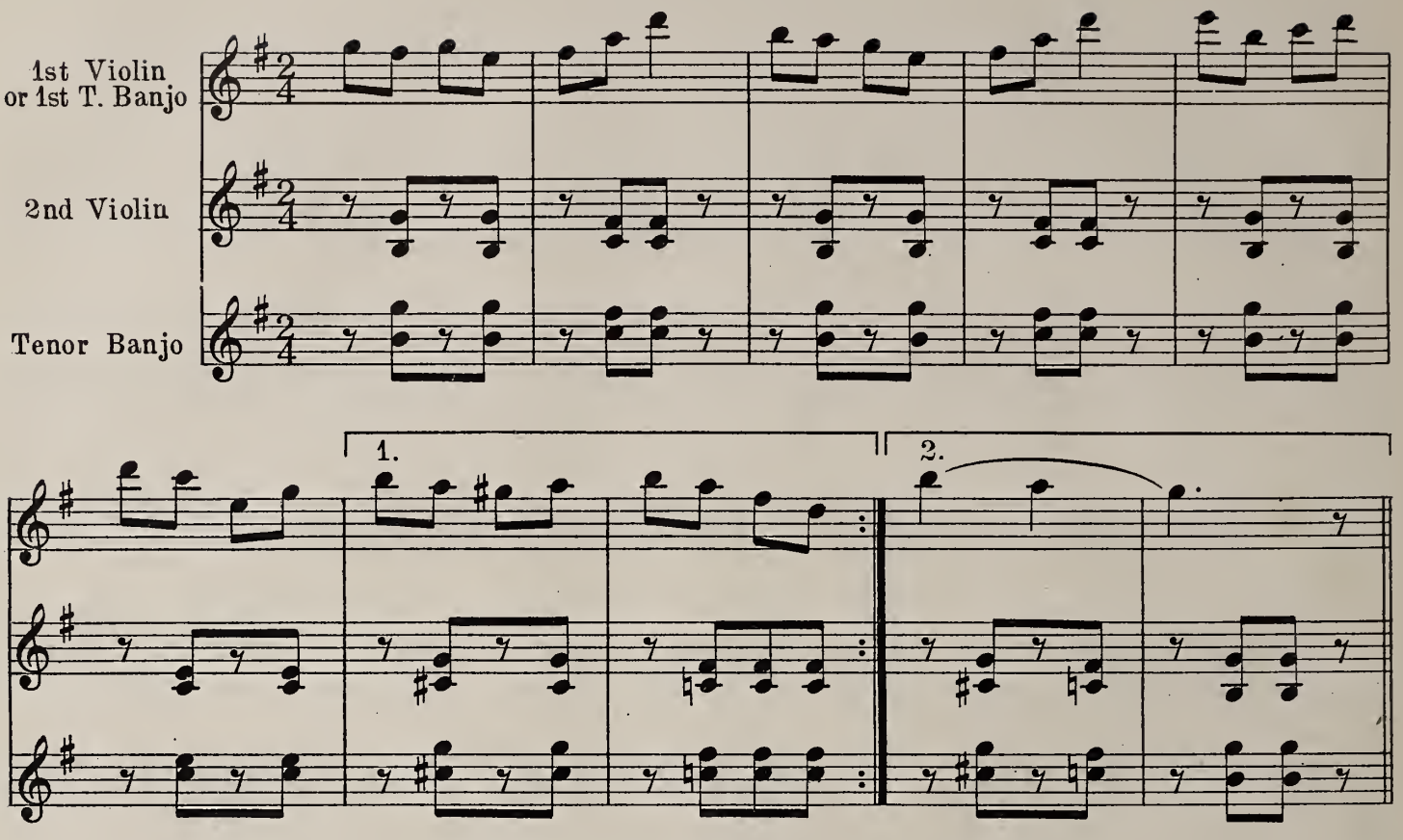
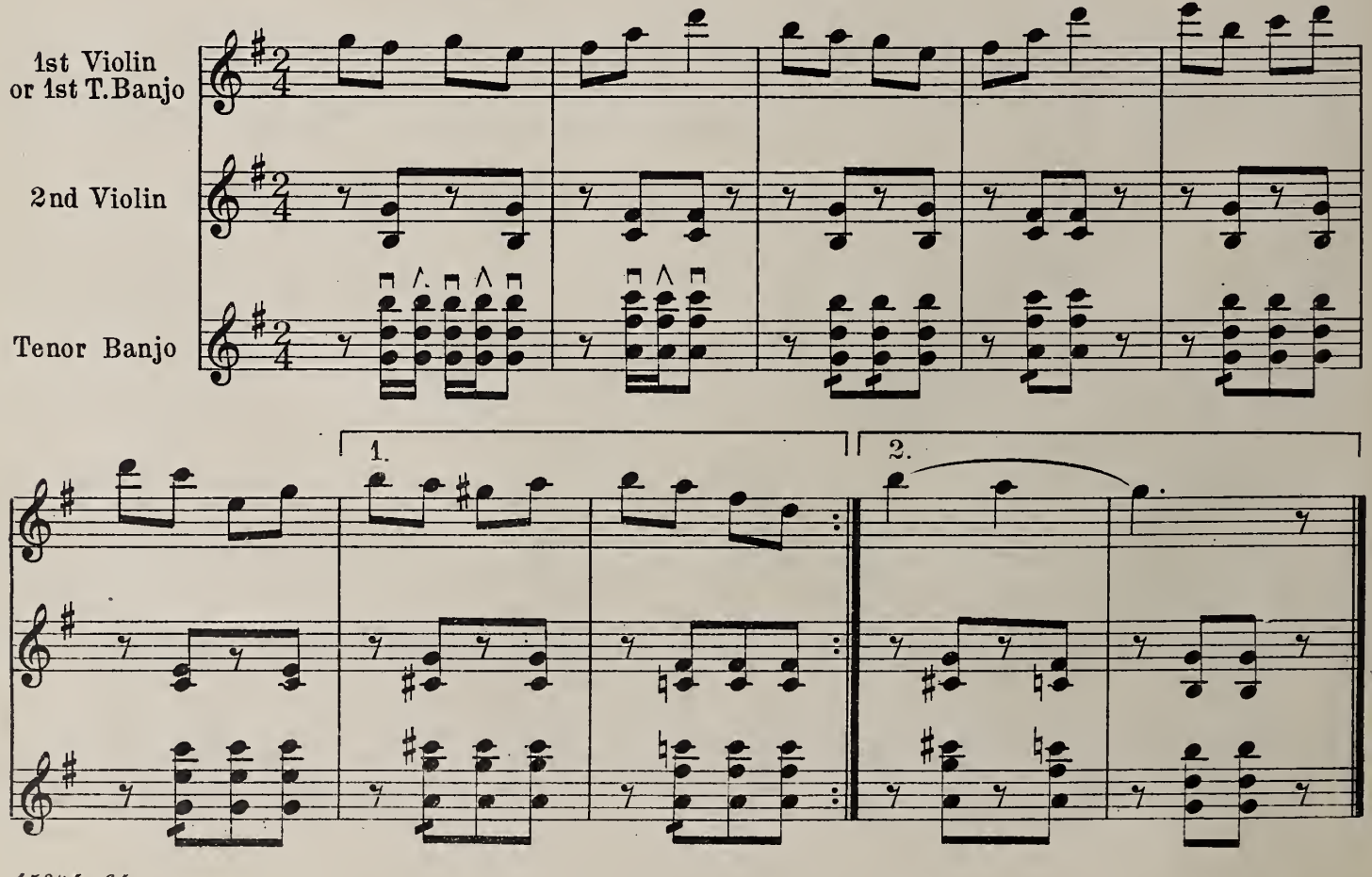
The term "jazz" as applied to banjo playing is, to use the chords with or without the melody according to the ability of the performer, ragging them when possible.

Some players have the faculty of anticipating chord sequences and obtain marked effects in this respect. However, when one has to depend on reading, the chords (without the melody) can be read from the second violin part, transposing the notes an octave higher than written as in the following exercises.

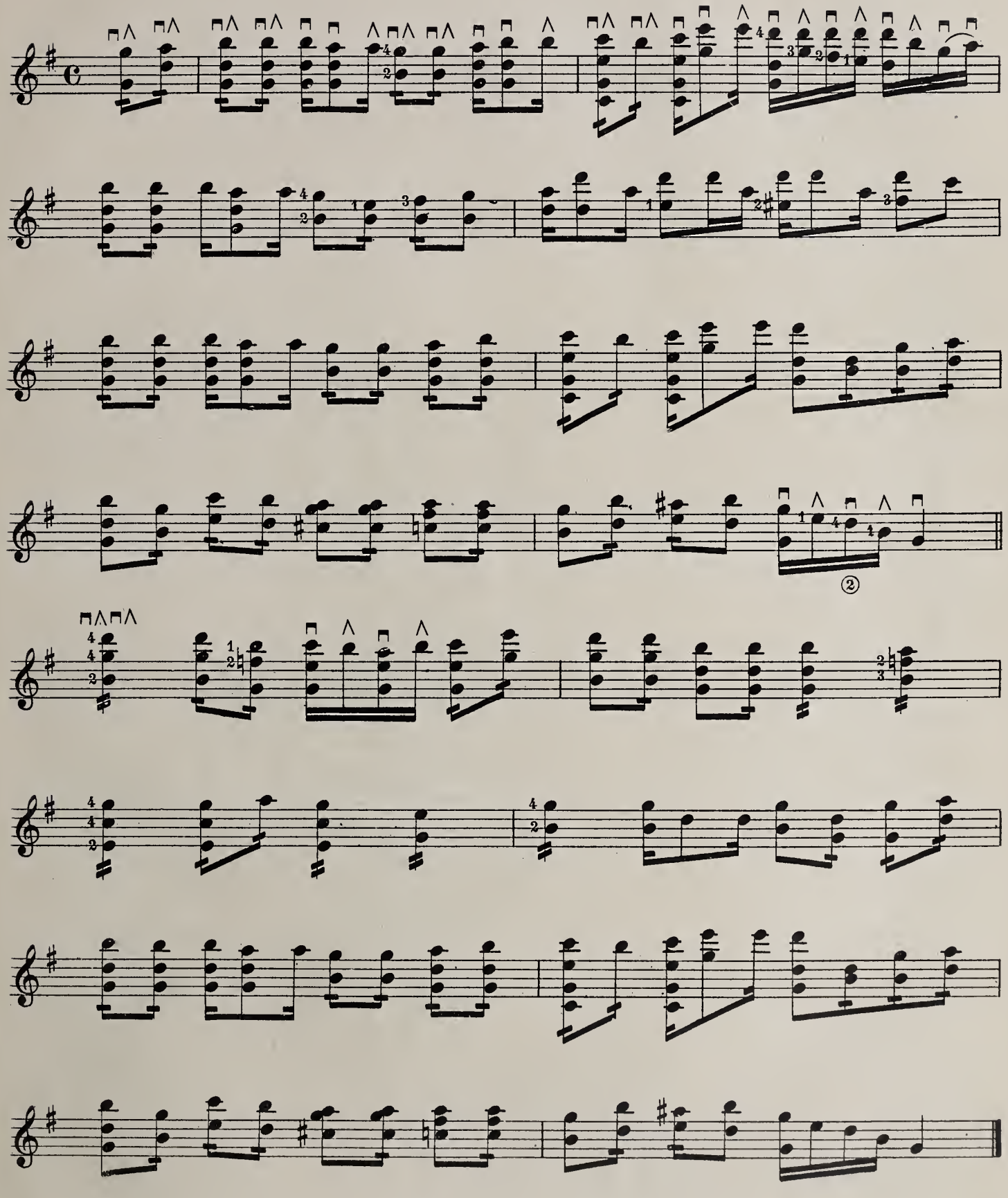
Waltz

One Step

Fox Trot

The pupil should memorize the chords in the various keys, thereby enabling him to add one and sometimes two notes to obtain full harmony.

Examples



Jazzing or Ragtime

One Step
Simple Form

The same with Banjo part augmented

My Old Kentucky Home

with Jazz effects



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